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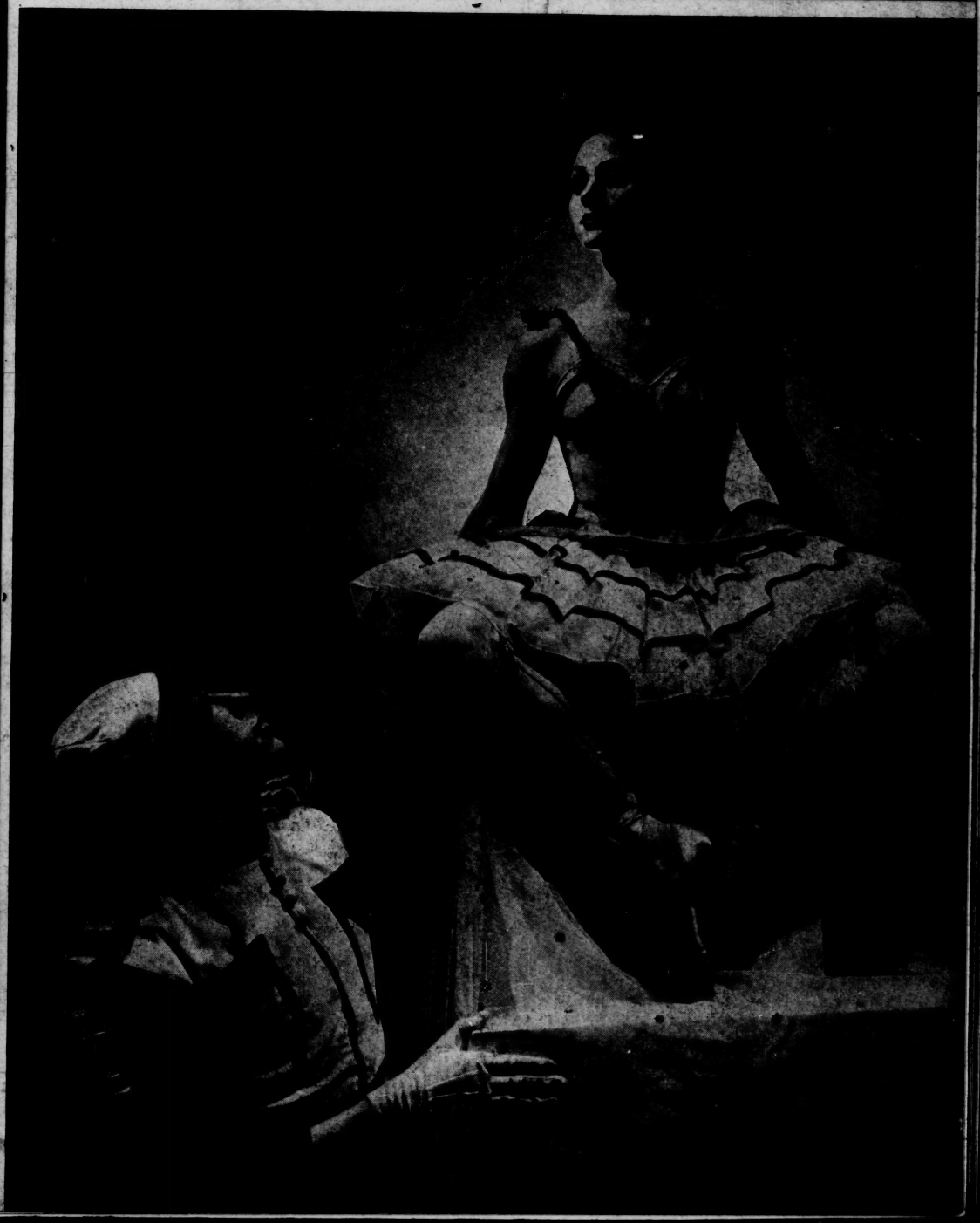

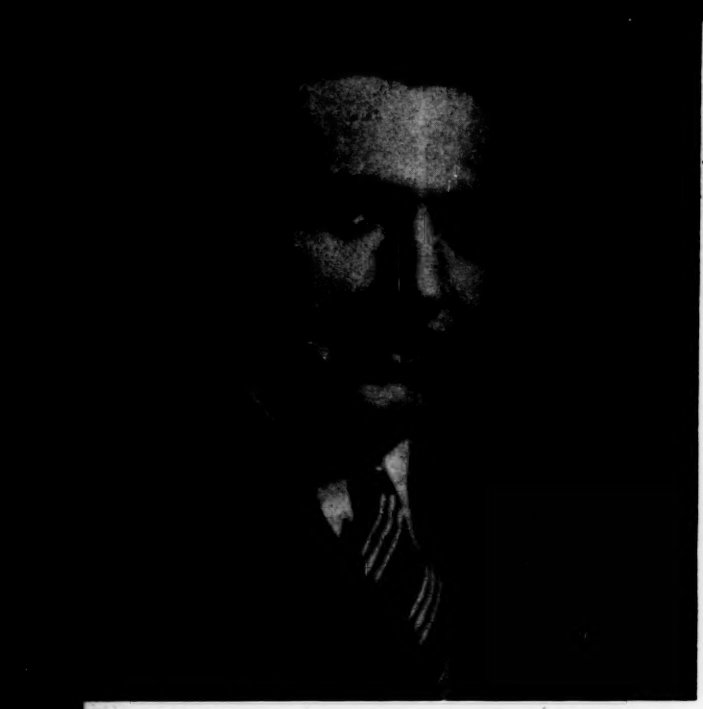

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PRO *and* CON

- *Viewpoints Gleaned from*
- *the Editor's Mail*

Dear Miss Howard:

First, let me extend to you my greetings and tell you how much I am enjoying reading all the back issues of THE AMERICAN DANCER which awaited my return from a five-months' trip to Europe. It certainly was a treat, and the only thing I regret is that my absence necessitated missing the D. M. of A. Convention and Catherine Littlefield.

One bright day I shall go to Philadelphia and, if she will see me, I shall be delighted to meet her. From years back I have pictures of her. I never knew Miss Littlefield, but even when I was a student the lines of her figure captivated me and I saved the pictures to study. I knew then that we would never be able to keep that young lady in the background. I am almost as thrilled with her success as I would be if I myself had something to do with it. I really have, though, for I wished and wished for it. I have used her pictures often to demonstrate to pupils. The articles written by Leonard Ware are gems. More!

Another matter I just wish to touch on is, in the August issue the editor of *Code of Terpsichore* pleased me so much by differing

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Vol. XI, No. 2 THE AMERICAN DANCER DECEMBER, 1937

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PROMINENT DANCE STUDIOS

• **PRO and CON . . .**

from the author in the matter of correcting bow-legs, etc. Recently you published an article by me on the subject, and I know that bow-legs and knock-knees can be corrected, because I have done it myself—not with surgery, but good old ballet and corrective exercises. Thanks for the support.

Sincerely and gratefully,
Nan Heinrich, Rochester, N. Y.

•

Dear Miss Howard:

I enclose check for $5.00 for two one-year subscriptions to your magazine to be mailed to Jeanette Kelley and Patricia Ann Long. These subscriptions were given as prizes for selling the most tickets for my dance recital. . . . I hope your wonderful magazine will educate them further in their dancing and help them as much as it has helped me. I have been a reader of this magazine since 1927 (I still have every copy) and I think every dancer should be familiar with this book and the wonderful articles printed therein.

I was very much interested in Albertina Vitak's article *Dancing for the Blind* in the August issue and I would like to say a few words in regard to this. I have had a blind girl fourteen years of age in my school for the past year and it is really remarkable what they can do under careful supervision. My assistant has taken this girl in class and pri-

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I hope her experience will be the means of encouraging other blind people to study dancing and enjoy themselves the way this girl has.

Sincerely,
Sophia D. House, Cleveland, Ohio

•

Dear Friend:

I have let several months pass by, and at the same time let a very good intention slip along too. However, I cannot delay any longer expressing to you my reaction of the printing of the *Code of Teripsichore* by Carlo Blasis.

Although I have been fortunate enough to have handled and studied the pages of an original copy, still I am at a loss to express the pleasure I have derived from reading

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• PRO and CON . . .

and re-reading these articles in the issues of your magazine. I do hope that every young dance student will avail himself of the rare privilege you and your publication are making possible for them in attaining and acquiring a knowledge of the treasured conceptions of classic dance technique in its beginning and the ideals expressed and practiced by these older masters of the dance.

Realizing this value and the need to correctly guide the young dancer, I could not refrain from expressing my sentiments and in closing, I extend my gratitude for your forethought and interest in the dance student and my heartiest congratulations to you and those of your staff who are responsible for this fine work, as I remain,

Most sincerely,
Cornelia Niles, Los Angeles, Calif.

•

Dear Miss Howard:

Having just finished the September issue of THE AMERICAN DANCER, I am prompted to write and say, books like that are an inspiration to the dancer and teacher. Leonard Ware's letter was most inspiring.

Having taught at the Imperial Society in nineteen thirty-five, I can appreciate how the society must have felt about the Littlefield Ballet. They are very fond of Americans, as a little English girl explained to me, they think we have a certain "Zipp." We possess the fire and strength besides a rare clean-cut emotion for our dancing and it is very admirable. They see it in us and can't quite

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• **PRO and CON . . .**

put it into words. I can assure you America has the talent and soul for the type of work Littlefield and Balanchine are doing. I only hope it is my good fortune to some day be a great choreographer.

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In closing may I add my sincere wishes for the continued success of THE AMERICAN DANCER.

Dorothy E. Kaiser, Glendale, L. I.

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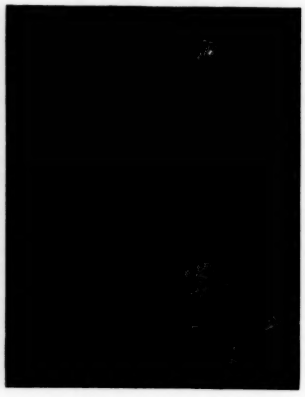

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pear in one of their Juvenile Pictures, we would create a big interest in dancing and a future for our pupils, etc. However, the idea does not go over here, no one is even interested in the thought that her child might go to Hollywood.

Instead, everyone is skeptical and inclined to ridicule it, with the help (on ridicule) of another small dancing school in nearby community and those in adjacent city.

Our franchise is costing us $100.00 and no added membership in school to warrant it. However, we have not been able (from Hollywood) to get particulars just how and by whom selection will be made or if pupil is taken west at expense of picture company, etc.—questions asked by my patrons.

Now, can you give us any assurance the picture corporation has taken any pupils from Eastern schools out to Hollywood and had them really appear in a picture? And is any future assured the pupil after he gets there?

We are very interested in some pupil of ours getting a real contract with expenses out and back (if necessary). Can you give us any enlightenment on the questions as soon as possible.

Truly,
(Name withheld at request of subscriber.)

EDITOR'S NOTE: This is but one of many such inquiries, and THE AMERICAN DANCER regrets that it has not been able to obtain any information that would enable it to reassure these readers. The following letter is the reply to inquiry made to the Dancing Teachers Business Association of New York:

Dancing Teachers Business Association, Inc.
Office of the Executive Secretary
New York, N. Y., Nov. 3, 1937.

Dear Miss Howard:

Replying to your letter received this morning in regard to the National Talent Pictures Corporation:

We have recently received a report from the Better Business Bureau of Los Angeles, Ltd., dated September 20, 1937. The contents of this report are to be considered confidential; however, this Association considers the tenure of the report to be of such import that it is supplying a mimeographed copy to its members. They, in turn, are being asked to analyze the report and be guided by it when contemplating the purchase of the franchise offered by the National Talent Pictures Corporation.

Some time ago the attention of our members was called to one of the questions and answers contained in the advertising literature sent out by the National Talent Pictures Corporation. This question "What is the Motion Picture Franchise Plan?" is answered as follows: "A license agreement issued by the National Talent Pictures Corporation of Hollywood, California, to schools approved and accepted by the picture company, designating them as the foremost talent training institution in the particular locality in which the school is located."

Now, this question might be raised: "By what or whose authority, or by what standards of qualification, other than the ability to pay the stipulated franchise fee, shall the National Talent Pictures Corporation designate a school as 'the foremost talent training institution?'" As for the guarantee that one or more pupils of each franchise holder will be used in a motion picture production each year, I am wondering whether satisfactory distribution could be obtained for a motion

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PROMINENT DANCE STUDIOS

• **PRO and CON . . .**

picture in which so great a number of inexperienced children were used. I am also wondering if, in the event several hundred studios sent students to appear in a picture, just how many of these students could be used in roles of sufficient prominence to make it worth while.

The report referred to above will most likely be discussed at the next meeting of the D. T. B. A.

With kindest regards, I am

Cordially

Thomas E. Parson,
Exec. Sec'y, D T B A, Inc.

•

Dear Miss Howard:

I want to tell you how wonderful your magazine really is. It is helpful to every teacher and lover of dancing. I am sure it meets with the approval and need of every one interested in the dancing profession. Keep up the good work. From one of the many admirers of THE AMERICAN DANCER.

Very truly yours,
Jules Stone, New York, N. Y.

•

Dear Miss Howard:

Your magazine is invaluable to my students and myself and I am so grateful there is such a splendid publication as THE AMERICAN DANCER.

Yours sincerely,
Marcella Rey, Santa Monica, Calif.

Dear Miss Howard:

The Dancer's Diary has proven very interesting to my younger pupils and I wish to thank you for including this feature in your magazine. It is written in language they can readily understand and expresses the feelings and emotions most young dancers experience when they first try their "wings" in public.

Good luck to you and your valuable magazine.

Sincerely,
Dorothy Newcomb, Fargo, N. D.

Dear Miss Howard:

I was very pleased at your setting aside a section of the *Student and Studio* department for us Canadians who are interested in dancing. I think it is splendid for you to offer us this opportunity of contributing to your magazine and making it all-American, not only in name. I shall keep your kind and cooperative offer in mind and hope to take advantage of it in the future.

Yours sincerely,
Louis Colby, Saint John, N. B.

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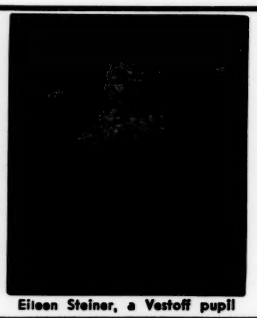
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SPECIAL DIRECTORY

• PRO and CON . . .

Dear Miss Howard:

The Dancing Teacher's Club of Maryland, Virginia and Washington, D. C. wish to express our sincere appreciation for the exceptional program you presented at the Convention of the Dancing Masters of America on August 4, in Washington, D. C.

The performance was so entertaining and our enjoyment of it so great that we continue to talk about it; and the memories of the 1937 Convention will long linger with us.

The dance profession is most fortunate in having someone like you interested in the work, and to put forth such valued efforts as you do in THE AMERICAN DANCER, which magazine is considered by us quite an authority on dancing.

The members of Club 17 are sincere in their appreciation of your assistance in the furtherance of the profession. Wishing you every success, I am,

Sincerely yours,
Ella Banks, Secretary, Club No. 17.

•

Dear Mr. Anderson:

The October issue of THE AMERICAN DANCER is the finest I have ever seen. I feel that congratulations are in order for such a grand issue. I surely do enjoy my book every month and always look forward to the next issue.

Sincerely,
Marie C. Frank, Chicago, Ill.

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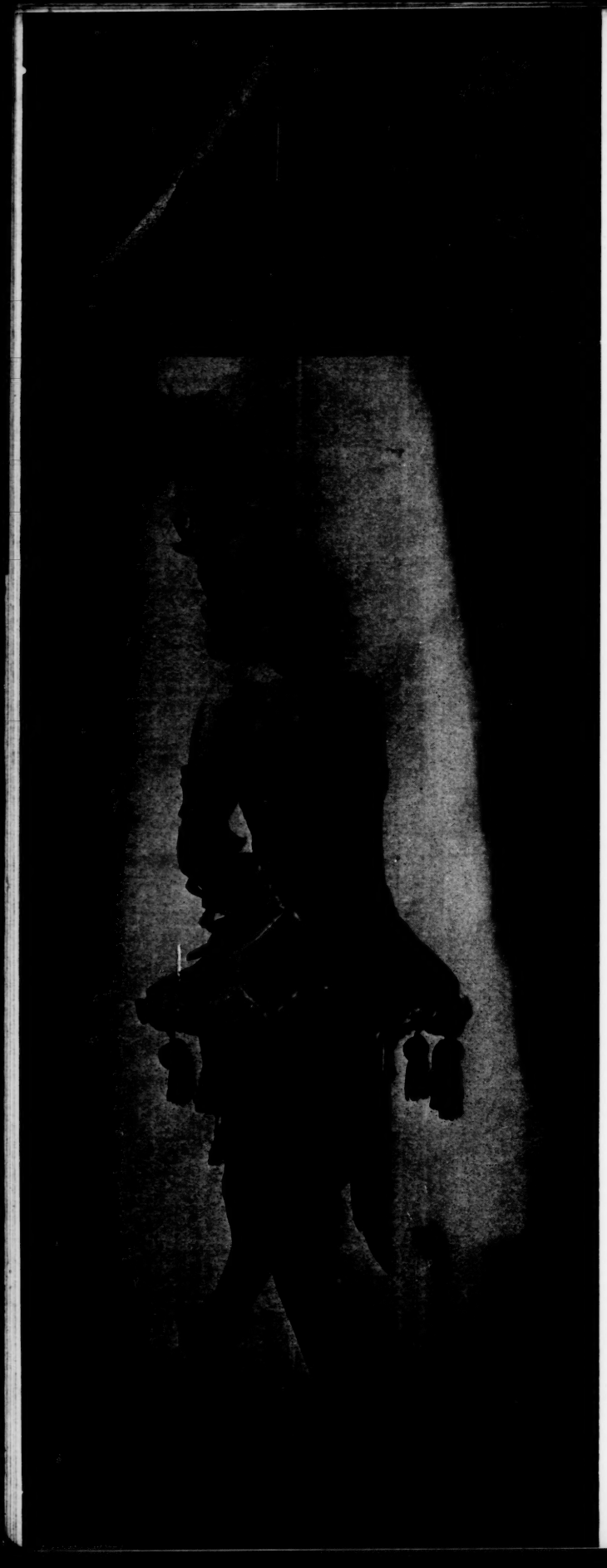

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MARIE JEANNE *and* FRED DANIELI, *members of the Ballet Caravan in "Showpiece."*
—George Platt Lynes photo

At the Left—
TATIANA RIABOUCHINSKA, *favorite of the Ballet Russe.*

Candid Photographs in this issue
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THE AMERICAN DANCER
250 West 57th Street, New York, N. Y.

The Spirit of the Dance in India

by **UDAY SHAN-KAR**

INDIA is certainly a land of dancing. From the very manners and movements of the people in their homes or on the streets, one notices dancing in their style of sitting, standing, walking or talking. When in India, I feel as if I am in the midst of a colorful pageantry ever unfolding new and newer forms of beauty and composition. An artist can easily select any phase of this life and make a dance, even a ballet, out of it.

No matter which part of India one chances to visit, a little search will always reveal some kind of dancing only to be found in that locality, blending in itself all the traditions and special traits of the surroundings. Thus we see that the dances of India differ in character and form from province to province.

Starting from the North-west Frontier Province with its manly and warlike types of *pirouetting* and skipping, and passing east through Sindh, the Punjab, Rajputana, United Provinces, Behar and Orissa, to Bengal, one is bewildered with the variety of dancing that may be seen. In spite of all the apparent points of divergence, however, I find great unifying factors of similarity in the innate simplicity, the great vivacity of execution, and the ease with which the dancers lose themselves in the feeling of the dance.

The theme of the *Lathi* (staff) dance is present all over India, and its less menacing character in the *Lasya* type of the *Garba* dance that one sees in Gujerat. One sees it even in Madras and Malabar. The *Kolari*, or stick dance, at a certain stage, gets so brisk that it is impossible not to admire the quickness and accuracy of the dancers, and the accuracy of each step they take. The *Kolari* reminds one of the *Payee*, or stick dance of Bengal. The sword dance also exists all over India, in some form or other; but more permanently in Rajputana, the Punjab. To a lesser degree it survives in the United Provinces, Bengal and even in the South where it is known as *Velleru*, or sword play.

Another popular dance form is the acrobatic dance that one comes across in villages, including dancing on the rope, jumping with the pole, and performing ground exercises as a source of pleasure to villagers who gather around the performers, attracted by the beating of drums. In Malabar they have a similar form called *Kampatelkulatam* and *Gnanumelkali* (string dance).

Another type of group dancing coming down from the days of Lord Krishna (about 3000 B. C.) when the *gopikas* (milkmaids) danced around him in their rural mirth, can still be found in the *Garba* dance of Gujerat, the *Jhumar* dance of Rajputana, the *Kularnachan* in Bengal, the *Tiruvathirakali* in Malabar, etc. In each case, the dancers are exclusively girls. There are dances during harvest time as performed by the Ahirs of the United Provinces, or during the beginnings of a season like *Holi* in Rajputana, or *Kajra* in Benares or Mirzapur. A very interesting type is the one which represents in humorous details all that is funny and odd. Some of these dancers are seen in queer costumes during the *Holi* festival in towns and villages. In Malabar, too, a class of Brahmins perform the *Sastrakali*, in which they give, with comical details, humorous contortions of the body that never fail to rouse mirth and amusement.

Besides these, one sees the aboriginal dances of the Bhils, Kols and Santals in large groups and with lively beatings of drums. Some of the fantastic dances are represented by *Gajjan* in Bengal where the dancers, inspired by their religious zeal, even get their skins or tongues pierced. A common dance in utmost abandonment is often met with when a certain evil spirit is said to possess a man or a woman, who drops exhausted from dancing and is subsequently exorcised. In the Central Provinces, there are dances by a kind of gypsy clan; and in Orissa there are lively dances by boys. If, in this popular group, I fail to include the *Baiji* (the Nautch) dance, it is because I do not think that it is a dance of India. It comes from Persia and is, to a very great extent, responsible for hampering the better form of dancing in the north of India.

India's classical dance simply does not exist any longer in northern India, except in Manipur, Assam. I saw really good dancing there. The standard of the Gopika dances in honor of Lord Krishna is very high. Besides the lovely costumes and the wonderful atmosphere these unsophisticated girls produce, one is startled to see the gliding movements that merge one into the other with remarkable ease and grace. Then the *tala* (time beat) in which they dance is very difficult. It is of fifteen beats. But I found the inhabitants supremely indifferent to the art of the dance. There were many cultured people of the neighborhood who, for the first time, went to see the dances with me.

Whatever is left of the classical dances of India exists only in the regions of Malabar, or, more definitely speaking, in Kerala, South India. To begin with, let us take up the *Koota* performance. In reality, it is a form of dance drama consisting of *Chakyarkuta* done by men with recitals of the story, using very little *abhinaya*, gesture or *mudras* (the symbolic formations of the hands and the fingers); of *Namyarkuta* done by women with painted faces who rarely or never speak; of *Kootiatam* which combines *vakya* with *mudra* and *abhinaya*. This *Koota* is of the highest technical importance. The other delightful dances like the *Kathakali, Otam-Tullal, Koti Atam*,

(*Continued on page* 38)

Dancers—
How Do You Breathe?

by
ATHOLIE
BAYES

Dance director CARL RANDALL *receives a birthday cake*

"GAIN mastery over your breathing, if you would gain mastery over your body. Whether it is a dance routine, or a blow in the solar plexis, it's the breath behind it that measures its power," says Carl Randall, dance director for *You're A Sweetheart*, Alice Faye's and George Murphy's new picture now in production at Universal Pictures.

"We may not recognize how we react to the rhythm in which we are breathing, and we may not consciously practice any special method, but I do know it's not possible to have freedom of mind and body without balanced control of the breath," continued Mr. Randall.

"Notice how you respond instantly to rapid breathing—how the body becomes stimulated and animated by increased activity. Or, how with a few deep, regulated breaths, you grow calm and poised. Breathing with 'elevation,' a difficult or prolonged step appears to be a sustained breath. Try making a mental picture of several things that you desire, working it out as you would a dance sequence, and then note the difference in your breathing for each change of picture.

"I read somewhere the other day that a person could be identified by his breathing—sort of like finger printing. This set me thinking: I don't know exactly what it is, but that 'thing' which marks the difference between an animating personality and a mere mechanical dancer, has something to do with the way the dancer breathes."

Mr. Randall comes from a family of medical men. He would probably have been a surgeon, if it had not been so easy for him to dance.

His professional career started at the age of fourteen, when during the summer he went out over the Keith & Albee circuit doing a single. He has had vaudeville, musical comedy and the usual theatre experience, but his talent for creation and producing new illusions was marked from the beginning. Many will remember his first professional number for Gershwin "I Gotta Be There" in *Pardon My English*.

One is first impressed with his great simplicity. Meeting him suggests a line from Kipling ". . . *To walk with kings and keep the common touch*" . . . for Kings and Princes have called him friend.

It was in 1933 while he was directing the *Monte Carlo Follies* at Monte Carlo that he met the exquisite little Stephanie Stalle who is now his wife. When I asked Mrs. Randall if she also is a dancer, she replied with the most fascinating French accent, "Oh, no. It would be great fun, but you see, I am just Carl's wife. I am also very proud that I am said to be the only Mongasque subject in America. In Monaco they are so fond of my husband that they wish to claim him as *their* subject. Hence Prince Monaco will not allow him to play at the tables in the Casino."

Carl Randall has made many tours of the Continent, directing shows in which have appeared Buddy and Vilma Ebson, Dave and Dorothy Fitzgibbons, Tito Carol, Reva Reyes, the Arnaut Brothers and many others, and as a dancer himself he has appeared before most of the crowned heads of Europe. He staged *Paris Qui Dance* for Volterra, in which Mistinquette danced at the Casino de Paris, as well as *Trans-Atlantic* in London when Feliz Ferry managed the show.

Just before he left England last year, he directed Gracie Fields in *On With The Show* for Associated Talking Pictures.

This dance director gives all credit for his success to the *Randall Dancing Academy* known as *The Parsons* which his mother and father conducted in Columbus, Ohio. His mother was his first teacher, as she was also the teacher of Elsie Janis.

Dancers with KEN MURRAY *in Universal's "You're a Sweetheart"*

"My mother taught me how to breathe," Carl Randall told me. "Our lessons commenced when I was two years old. They never were lessons to me—they were just ceaseless play. She believed that there must always be a reason for a dance other than just keeping time with the music. So she would play for me—maybe a two-step, and I would sing with her 'One-Two to the right, One-Two to the left.' In this way a sense of rhythmic breathing was established with the words. Always encouraged to work the steps out as I pleased, the words and breathing rhythm had to be a part of the pattern."

"My standards of beauty are none the less because I make technique the more important," he went on. "Because a girl does a clever step or has a few professional wise cracks and dance tricks does not mean that she has technique. It takes more than a few weeks in a theatre or a pretty face to get anywhere in pictures. Many a girl with real talent, coming straight from a dance school may be shy and not so show-wise, but if she has had the kind of training that a good dance school gives, the director has something to work with.

"One girl out of every ten in the chorus is 'star material.' If there is so much dance in her soul that she dances from the heart, she'll work all the time. You'll see her feet moving to the music. She is released, and commences to dance as soon as the music starts. Whether it's in the rehearsal hall, or in the final takes, she doesn't wait for the shooting—she just naturally puts everything she has into the routine.

"Give me that spark of something and a fine technique—a girl that breathes in rhythm with her work and a good dance school background, and I'll show you the girl that has a real chance in pictures."

AND *After St. Denis?*

A Later Influence on the Modern Dance

by FREDERIC L. ORME

Photo taken at Bennington, Vt., by Mimi Levy

DORIS HUMPHREY

MARTHA GRAHAM and Doris Humphrey. . . . And although it may surprise you, isn't it understandable that in all their association with *Denishawn*, neither of these artists ever appeared in the same group? To be sure it is! They were soloists of different types, representative of different styles, and it would have been bad showmanship to have placed them together. It was only right that they should have been kept apart.

But, it is odd that Miss Graham and Charles Weidman should have danced so often together, almost always in the same spotlight. Odd, in that after the eventual break with St. Denis, Miss Humphrey and Mr. Weidman were to pull together, to form that company of their own, which today, is sometimes called the finest and most promising in the field.

As Martha Graham is perhaps our greatest dancer, Doris Humphrey is our major choreographer.

As Isadora Duncan found her final conviction, standing face-to-face with a mirror, so Doris Humphrey sought to appraise herself. Each rhythmic movement, as she moved to and fro, reflected itself as an anatomical riddle, and slowly she began to fathom it. Keenly clear-minded and alive to every suggestion, she peered beneath the surface, and discovered that technique which most aptly fitted her needs. She studied it methodically, and found in it her analysis of motion; "an arc between two deaths," the death of "negation," meaning immobility, and that of "destruction," a loss of equilibrium.

It was all just a "falling and restoration," a naturally progressive process, never apparently inventive, but developed in self-protection. And to dance after believing in this experimentation, and to prove it, brought a feeling of a life normally reactive and substantially dramatic. It couldn't help but be right; a genuine part of herself, a premise upon which she could build, feeling at ease at last, and sensing a more sympathetic future. . . .

We saw her first facing a class of eleven. An almost too serious lady, with a "wee quiet" voice, *almost* too gentle. She sat patiently thumping percussion, and watching the patterns of an amateur choreographer. It wasn't pleasant. The work was new, and the dancers so inexperienced that the frown astride her forehead clung tightly through the whole of the demonstration. With the final phrase, she leaned forward. She closed her eyes quickly, and slowly shook her head.

"It's terrible!" she said. "It's bad! It hasn't any life! You have no idea of space, and are as stiff as robots!"

Then she lifted her hands to her temples, and stared across the studio. She seemed to seek desperately for a simple explanation. Was it that they were really so bad? Were they? Or had she as a teacher failed them? It couldn't be the latter; it just shouldn't! And as the frown on her forehead deepened, she left her chair and hurried toward the gramaphone.

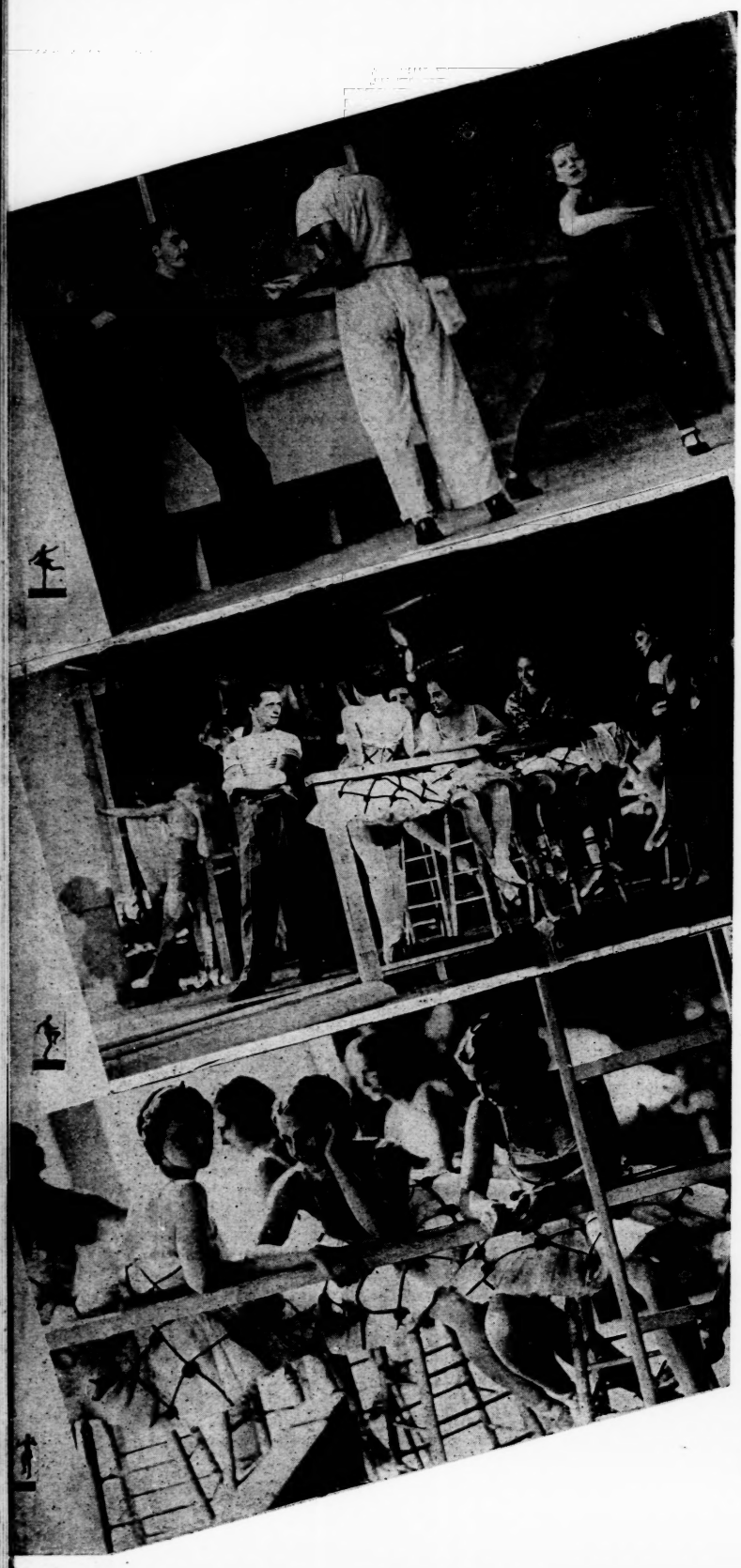
"Now, we'll do it with music," she declared. For, though teaching with canned music is taboo, this dance was an antique *Bouree*, and could be done quite easily to a recording. "And we'll do it as it should be done! We'll pay close attention to the tempo, and make something of it. Will you split into groups of four—please?" And thereafter, Miss Humphrey became a dynamo of taut nerves and brittle expletives. The transition was amazing. She clapped her hands and counted the tempo aloud. She carefully criticized each group, as well as each individual. She gave light-foot illustrations and sped here and there for observation. "Not like that!" she kept pleading. "Not like that! You aren't wooden soldiers, you know!" And she drove them on. She was dancing, now. She was no longer gentle. And that "wee soft" voice at the beginning of the hour, had become a personality quite positive, quite big—a somebody expertly creative.

But even so, the impetus was but temporary. Though the students had been the children just then, and though she had goaded them into action, and given a thorough lesson, she left the floor at last to sink back into her chair, obviously weary of it—apparently displeased. For half an hour, she had been driven by impulse. She had dared call a spade a spade, and had given freely of herself as had been expected. Yet, it hadn't been easy. Doris Humphrey prefers groups of fifty, not those of only four, and her interest lies in great numbers. As a painter requires every color of the rainbow, that his canvas might justify itself, so is her dream as prodigious. As a choreographer, she has proven herself—proven that she has the courage of her convictions, and that, to go on, she must covet an unlimited style—prerequisite to progress. Her world is a fanciful world, a Wonderland of composition, with which she is deeply intrigued, and in which she must find indefeasible expression.

That this desire can one day prove itself, you have only to study her recent *Red Fires* and *New Dance*. These give you a new Humphrey, a new ambition, a groping in greater space. There is no denying it, she can't help but win.

That she has little or no conceit, becomes obvious in the

(*Continued on page* 44)



American Ball

Off-the-record Glimpses of Balan

STAGE 5 of the Goldwyn Studios on this hot September afternoon is peopled with American Ballet dancers, for it is here that they are shooting the ballet sequences for *The Goldwyn Follies*. They have been here all summer rehearsing and preparing for the final shooting of the ballet.

The girls are dressed in long powder-blue ballet costumes, sprinkled with paillettes and sequins, and with silver flowers in their smooth, glistening hair. Now they are waiting patiently while Vera Zorina is having a close-up shot taken in action.

They lounge in canvas officer's chairs and other nondescript set pieces reading magazines and drinking coca cola from the refreshment wagon standing close by for their use. Some gossip; and one sleeps.

A group excitedly thumbs the pages of a *Screen Guide*, just arrived, in which they have a four-page spread!

A long mirror in a corner attracts some, who primp and pose and do stretching exercises before it. A babble of English, French, and Russian, and over all the unintelligible jargon of the studio electricians and property men. They are shooting without sound so there is no need for silence.

Wardrobe women move quietly and continuously among them with needle and thread, tacking stray bits of tulle, sewing on a spangle or a loose hook.

The set is a beautiful formal Greek garden terrace, all white and blue. It is a large set. In the immediate foreground a lily pool with growing lilies in bloom, the only touch of color. The ground is painted to represent blue-grey marble. The terrace is in a circular shape, at the back ascending a few steps to a towering snow-white semi-circular peristyle whose beautiful columns rise high in the air. The peristyle breaks in the center to focus the eye upon a beautifully modelled heroic-sized white horse, with flowing tail and mane, and his front feet poised upon a pedestal.

Encircling the scene is a blue cyclorama with a little puff of white cloud floating over the horse. On this set they are dancing a ballet waltz, photographed in technicolor so everyone may enjoy the beauty of this enchanting scene.

While the ballet waits, Zorina, in a yellow costume in contrast to the other blue costumes, does one small scene over and over, but it is never quite right. After each "take" Balanchine runs out and directs her. He is very calm; he speaks softly and smiles often.

Zorina is to run into view, do a small backbend against one of the pillars, turn around and away from it, bend back, and run forward toward the horse in the center. She tries it and it is lovely. Then cries of "camera" and "lights," and "turn 'em over," and three wind machines with a great rush of noise come into play. Zorina runs as before, but she is buffeted by a gale from the wind machines

let in Hollywood

nonne's Company On the Goldwyn Lot

by **DORATHI BOCK PIERRE**

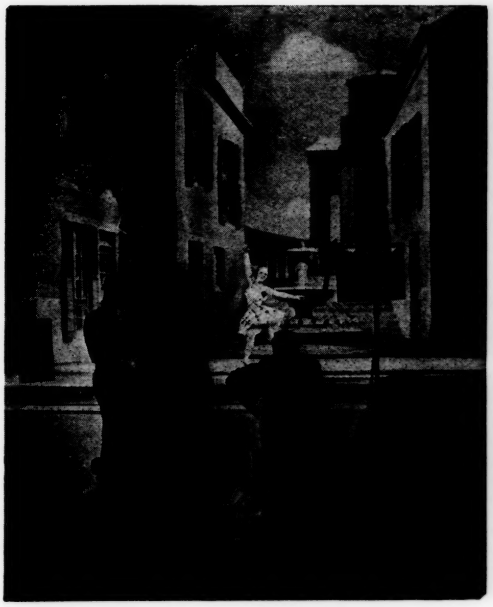
that whips her flimsy costume about her, tears her veil from her head and blows her off balance.

Again it must be done over. Balanchine comes forward from the camera where he watched the take; a watching wardrobe woman runs on for the ballerina's costume must be sewn together, her veil must be adjusted and her hair rearranged. Once more a perfect rehearsal, once again the wind . . . while Mother Zorina watches from the sidelines, and the American ballet sips coca cola.

They have completed a second ballet, a satire on Romeo and Juliet. Stage 5 is so large that the set for this also stands, dark and deserted now.

The entire ballet has been here all summer save for two members who were taken ill and returned east. They are excited about Hollywood. Here they are personalities, they are important. They have been entertained and treated like visiting royalty. The movie colony has heard of the American Ballet and they are proud and eager with enthusiasm in its development. Motion Pictures are an American art, too, so they feel a kinship. The dancers of the American Ballet are a symbol, and the stage where they work is a magnet for all the picture stars working on the same lot. Gary Cooper comes to watch them work, and the ballet practically comes to a stop.

In New York they are just young, eager, hard-working dancers, but here . . . they are the American Ballet in Hollywood!



A Dancer's Diary

by DORINA TEMPLETON

With illustrations by MILDRED KOERBER

Diary dear:

My first opinion of the Barnstock Players is so bad I almost hate to write it and I'm certainly glad you're here to talk things over with.

Anyway, early in the morning my alarm clock woke Betty and me by jumping up and down on the floor by the bed. First I threw a shoe, and then Betty threw one, and finally we just giggled and let it ring out.

And when your bare feet hit a varnished floor about seven o'clock on a Cape Cod morning, are you cold! The sea breezes made us both haul on our practice slacks so fast that we were the first ones down in the big front room with all its shiny tables.

"Let's be exclusive," said Betty, "and eat right now and then run over and look at the theater before the others get down."

Mrs. Miquel, looking very neat, but a little grumpy in a pink starched apron gave us milk, toast, orange juice, a fried egg and bacon strips so brown and crunchy that I could have eaten four more.

"I don't think we'd better talk to her," I whispered.

"I think we're too early." Betty talked from the back of her hand. So we just ploughed into the food without a word and as soon as we'd taken the last drop of milk we nearly ran out of the house.

It was a morning that made you feel like skipping, so we did, all down the road to the theater.

"I didn't know this could be such fun." I laughed and then counted sea gulls and sniffed at the tangy air that seemed to tickle and shoot way down inside my nose.

But Diary, when we got to the theater! It didn't look so bad on the outside. Just a two-story white building with broad steps in front and pillars on each side of the door. Barnstock Playhouse was written in tall black letters over the entrance. But inside—oh, my!

It was just like a big barn with a rickety balcony running all around the sides, and the only light sort of dripping in from windows which had panes of glass set in every which way. Once inside you felt like whispering.

And the stage!

"We'll have to be acrobats and jump from board to board." Betty giggled and then frowned. "This is serious, though. We can't see and we're liable to bust something."

But we got up on the platform and jumped up and down. Every time we'd try a *tour en l'air* a cloud of dust would curl up under our feet.

"Let's not do anything up here but our own dance," I said. "We'll just have to map it out, like a journey, and count cracks and holes and rough bumps."

We were hard at work when Storky came in with the rest of the troupe trailing after him. They were dressed in everything from bathing suits to coats and were all talking at once. But their smiles changed to bewilderment when they climbed up on the stage.

Storky's cigar was in his mouth and he listened to all our comments, sitting thoughtfully in the dusty front row.

"Gang!" he shouted. "Listen!" We all stopped where we were.

"This is, I know, a bad stage." He rubbed his bald head with his hand. "But it's all we've got to work with. We're here to give a good show. *I'm* hired to give a good show. I picked you all for the pluck that seemed to show under your paint." He paused. "The best thing to do is to get to work with what we've got and do the best we can and watch yourselves. Now, are you ready?"

And those who were grumbling stopped and pushed into line.

Diary, when someone talks to you that way it just seems to make you want to go on and do. I don't know why.

Rehearsal was only until noon, but Storky's arms were waving like ram rods, the girls and boys were jumping sidewise to keep from

hitting ridges in the floor, and Betty and I were literally ready to have fits what with putting the costume off and on, dodging the cracks and keeping the bent-up position in the Bull all the time.

Finally Storky gave a shout.

"O. K., as good as we can make it. All you folks go on home and forget it until tonight." He lighted another cigar. "I can't promise you wonders, but you'll have a decent-looking stage anyway when I'm through cleaning it."

"And just a minute," he called, seeing some of the girls drifting off to the wings. "Your audience will be some of the biggest writers, musicians, art critics and theatrical people you've ever looked at, so don't lazy up just because the place is so lousy."

"O. K.," came from all sides and everyone bounded and leaped off the stage with a whoop.

"Let's go look at the beach and the ocean," Betty suggested, and we jumped from the stage together and nearly upset Storky. He was casting a very grim eye at two dirty fellows who stood, mouths open, in the doorway.

"Cleaning squad." Storky jerked his thumb towards them and threw up both hands.

We both ran out because the top of Storky's head was getting redder and redder and that meant he was becoming more angry by the second.

On the beach we forgot anything else ever existed. This one was beautiful. One long line of soft white sand curving around until we lost sight of it in the distance. The ocean was a greenish blue and when I looked real hard a black smoking dot, way out, would turn out to be a ship.

The sea gulls would make great swoops down to the crest of a wave. I suppose that was their way of having fun because they never seemed to catch anything.

It was a funny sensation, but the minute I put my feet on the beach and saw the sea I wanted to jump and run and do turns in the air and practice leaps forever. Betty must have been the same way because, without a word, she suddenly bent, rolled up her slacks and slipped off her stockings and shoes. I did too, and there we were, laughing, digging our toes in the sand, jumping up and down and acting as I never have acted before.

What a free, wide feeling it is to run and run with sun and wind in your face. Sometimes we rushed into the surf up to our ankles, and once I nearly stepped into something a wave washed up.

"Wait," shouted Betty, so out of breath she could hardly talk. "Pull that thing up on the beach."

"What is it?" I asked. My hair was in my eyes and, while I wasn't afraid, just the same I wanted to be careful.

"A horse-shoe crab, silly." Betty laughed and pulled at the thing. "It's on its back. It can't hurt you. Look," and she ran her fingers into tiny pocket-looking pieces of flesh.

"They sometimes have pennies in their pockets from crawling on the sand."

I began to look, too, but this crab had evidently put all his money in the bank because there wasn't a cent.

"Somebody found a coin once that came from a Spanish treasure galleon." Betty's eyes looked so anxious to make a find I hunted harder.

"Well, well, it's a hard life on a crab who gets his pockets picked." A great voice spoke in back of us and made us both jump and turn around.

Diary, my eyes nearly dropped out.

A huge man stood there with a great printed blue-and-pink smock. He had green corduroy trousers, and a tiny, midget black beret perched on hair that looked like a fuzzy smoke bush. His face was nearly hidden by red whiskers, but he had a gorgeous red nose and blue eyes that made you want to giggle, which is what we did. And oh, yes—hung over one thumb he had a palette smeared with paint. A handful of brushes with the ends loped over was in the other hand and some sort of wooden apparatus seemed to be hitched on his back and stuck out all over. I'm describing him so thoroughly because I never expect to meet anyone like him again.

Betty must have been a faster thinker than I, because she said, "How do you do?" in a tiny tight voice which I knew meant she wanted to laugh.

"I'm fine, but why so formal? Who are you? My name is Peter. I used to have a front and back on name, but I forget. Now, that's over. Who are you? Don't go away."

"We—we won't go away," promised Betty.

(*Continued on page* 40)

Marie Taglioni

Reminiscence of a Balletomane

by WALTER WARE

THE words Marie Taglioni, when mentioned today, mean little more to most of us than a name we have read in a book or an old, half-obliterated lithograph that we may have seen in a dance museum. Little do we realize that just a century ago the very words were like magic in the world of Terpsichore; that between the years 1830 and 1850 her fame had reached seemingly unattainable heights. Today when viewing a performance of *Les Sylphides, Lac de Cygne* or any other of the so-called Romantic ballets, too seldom do we remember that all of these works found their sources in the Era of Romanticism which was born with the advent of Marie Taglioni. And although the memory of her achievement, like the delicately graceful features on an aging dance-print, may have faded through the years, the legend of her genius is just as much alive in the world of the ballet today as in the immortal soul of *The Sylphide* which she so ingeniously portrayed on a moonlit stage in Paris a hundred years ago.

Truth to tell, so much has been written concerning the career of this great dancer that today it is almost impossible to distinguish between fact and fiction. That the people of a whole Empire were smitten by the charms of *The Sylphide* is, without question, a fact. "A whole poem in one word," the critics called her. Poets wrote exalted verses to her incomparable genius. Engravings masked her real features, which were overstrong, behind a more ethereal likeness. Thackeray wrote in *Pendennis* the words, "Will the young folks ever see anything so charming, anything so classical, anything like Marie Taglioni?" Theophile Gautier wrote quatrains eulogizing her artistry. In a little gold album, the distinguished guests who frequented her salon sang her praises in madrigals of tender beauty. Yet the complex and private pattern of the life of a human being is clouded and lost in this laudatory aura of verbose phraseology.

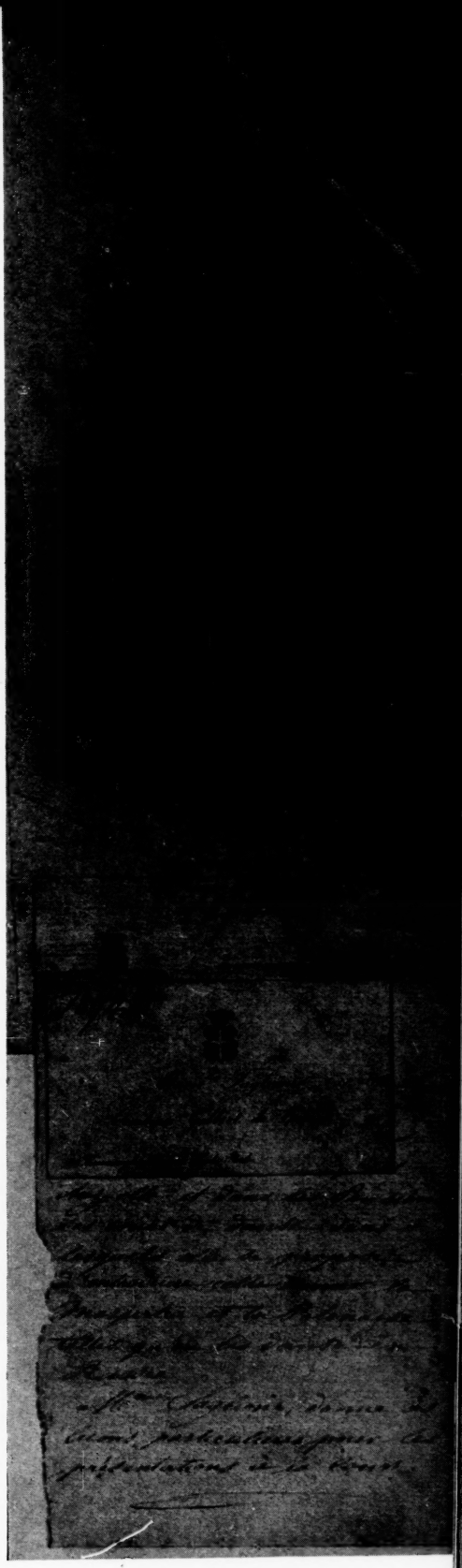
Taglioni was born in Stockholm in the year 1802. Phillipe Taglioni, her father, was an Italian ballet-master, a native of Milan who had married in Stockholm and later settled in Vienna. Marie's training, under her father's watchful eye, began at an early age and continued for twelve years before she made her debut. Her emergence as a dancer, finally, revealed a triumph of hard training and determination over the drawbacks of an ill-formed body. As a child, she is said to have been a hunchback. She was an indefatigable worker, training hours upon end in the studio. At the age of twenty she made her debut in Vienna. Her success was immediate. Paris, however, was her goal, and that was not so easily captured. London came next. And then, ten years after her debut, she finally realized her ambition.

On March 12, 1832, Taglioni made her debut at the Paris Opera in *La Sylphide*. Like Camargo she made her appearance at the opportune moment. Much had happened upon the European dance scene since the barren days of the French Revolution. Even before her birth, in 1801, Didelot, a French ballet-master, had gone to Russia to train native talent in the classic school. Eleven years later, Salvatore Vigano had established himself at Milan and had achieved a thorough realization of Noverre's reforms. Carlo Blasis, the most famous ballet-master in all Europe, in 1820 had published his famous *Treatise on the Dance*. All Europe, in fact, was being swept by the artistic on-surge of ballet achievement. The dance, at last, was assuming a new and more realistic aspect than the stilted eighteenth century *divertissements* of Camargo and Sallé and Vestris.

And then, as a crowning achievement, came *La Sylphide*. The first performance made ballet history. Not only was it the outstanding peak of Taglioni's entire career, it was the beginning of nineteenth century romanticism. On that night in 1832 the Legend was born. And the Golden Age of ballet which was to follow pivoted about the winged figure of the little Sylphide. Here was the beginning of classical dancing as we know it today.

And the Legend like an ancient melody, lost and found again, continues to color ballet inspiration throughout the world. In 1909 Fokine brought about a romantic revolution with his production of *Les Sylphides*. Pavlova danced *Chopinana*, and just last spring Catherine Littlefield presented *Moment Romantique*

(*Continued on page* 48)

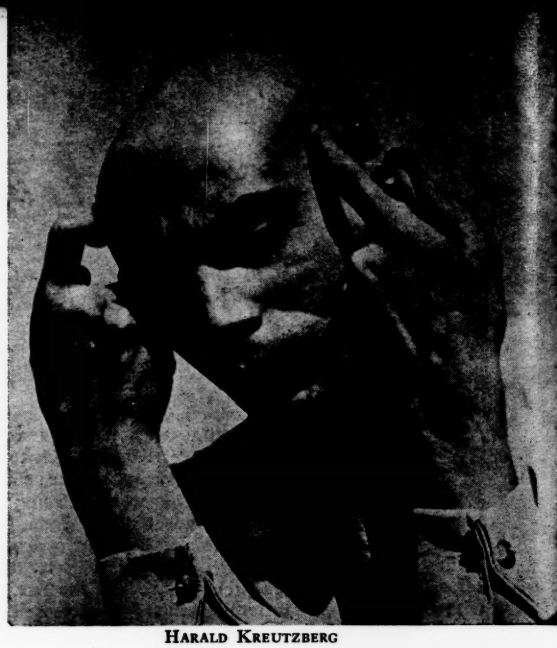


Rare Taglioni item: A lithograph of the dancer and, below, her calling card attached to a note in her own handwriting in which she announces her classes. Reproduced through the courtesy of the Kamin Bookshop, New York

Harald Kreutzberg

He Bears the Mark of Greatness

by PATRICIA SHIRLEY ALLEN



HARALD KREUTZBERG

YEARLY grows the legend of a great dancer. Out of Europe has come Harald Kreutzberg, to bring us such dancing as we have not seen since Nijinsky. The critics have said it, here and on the Continent, and the people are not slow to follow in appreciation of this genius who comes upon the stage and bewitches an entire audience into watching eagerly his least movement.

That the artist and the man are one, is readily seen when we seek understanding of that gift which makes Harald Kreutzberg a master of his art. The dancer himself explained it as an endeavor always to express something in his work, not only to give combinations of steps which may be called dances. Each new composition is an effort to go farther in expressing ideas and emotions through the language of movement.

We, the audience, are accustomed to a language of words, and so the speech of movement must be made very clear. Mr. Kreutzberg is most anxious that he may not include too much or too little in his interpretations. Waste motion or a lack of necessary delineation may each cloud the clarity of expression for which this dancer strives. "Everyone must understand the language of my movement," said Mr. Kreutzberg.

He believes that the field of dance should be as large for any one artist as his imagination will allow. "My gay dances are not done just to please the audience," he said. Just as the same actor may play *Hamlet* and *Puck*, so should it be possible for one not only to be a technical, a dramatic, or a comic dancer, but to discover the whole world of dance and place no limitations on his mood in expression.

For this particular artist, variety and change from one form to another come normally. The humorous and dramatic dances are each natural extensions of his personality, both public and private. Even in the quiet of ordinary conversation, his sensitive face quickly reflects the mood of passing thoughts, and his fluent manner lends itself easily to expressing gaiety and earnestness within the space of a few moments. Nevertheless, there is an apparent difference from his on-stage personality, a lessening of the majestic quality projected through his dancing. The classic mask of his face which an audience sees becomes in friendly talk a very human instrument.

KREUTZBERG *in "Dance Through the Streets"*

One was aware of the lively spirit from which springs those delightfully nonsensical *Dances for Children*, as he laughingly remarked, "I feel the need to clown sometimes." He does not take these comic dances too lightly, however. They are as carefully worked out as the more serious numbers and that, let me say, means a great deal.

In order to comprehend exactly how many factors are entailed in creating a single composition, we must look first at the sources of material, the stuff from which a work of genius may grow. Music alone can provide inspiration for a dance, as has the Chopin *Mazurka*, which is currently being presented. Again, an old, medieval tale of hangmen dancing wild and orgiastic dances on the graves of their victims gave rise finally to the cruelty and power of the *Hangman's Dance*. Or an interesting picture may provide the first spark leading to a triumphal blaze of masterpiece.

Do not be misled, however, by the seeming ease with which the dancer reveals the secrets of his inspiration. As he himself admitted, "I never see something and transfer it immediately to the stage. I must fill myself full of impressions of all sorts, and then—in seven years, maybe—something will come out of what I have seen."

Mr. Kreutzberg's year is divided sharply into two parts, one of creation and one of exhibition. It is rarely that he can create during the time he is showing his work, the difficulty of keeping his mind fresh makes it necessary to wait for a period of rest to think about anything new. Impressions gathered during the months of performance must wait until the season is over and ideas begin to grow again.

Then he retires to a little house in Seefeld, a small village high in the mountains of the Austrian Tyrol, near Innsbruck. He explained, with unconscious charm, "It is not very *chic*, but there my sister lives and keeps house, and I may find quiet for my work."

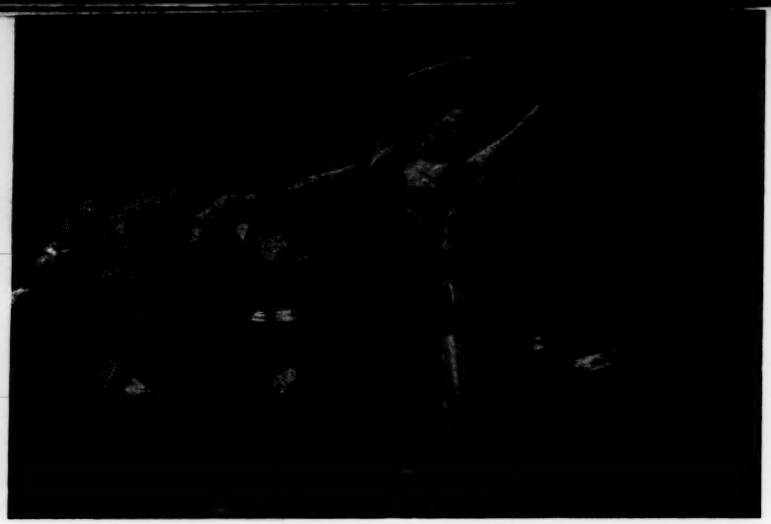
These periods of creative toil bring out perhaps six new dances each year. He may think some of them worth keeping in his permanent repertoire, others are "thrown out" after a while. By the tenth recital, his choices have been made. That is sufficient time for a first impression to alter, if it has been wrong, as in the case of *Vagabond's Dance*, which grew interesting and familiar to him in spite of a bad beginning. This quality of familiarity must come after the tenth performance, or the dance is not a true expression of the heart, he feels, and "only these things which come from the heart, go to the heart, too."

Harald Kreutzberg has always followed his heart-felt desires. He started to dance eighteen years ago, although he had at first wanted to be a painter and costume designer. He has never completely abandoned these initial aspira-

(*Continued on page* 38)

Sergio Franco

one of Mexico's foremost male dancers in *Ritual Azteca,* a story of supreme sacrifice in the Temple of Quetzalcoatl.



A group in the Philadelphia Ballet's Classical Suite photographed during its première at the Y. M. H. A., New York. DOROTHIE LITTLEFIELD, *center*

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

JOOSS EUROPEAN BALLET *Alvin Theatre, Matinée,* October 16.

The first big event of the season was also one of the foremost—foremost for both past and present performance.

While it seems everyone is already familiar with the work of this Company, their buoyant lightness while dancing and miming appears ever fresh and spontaneous. The company is good looking, and plays together admirably—the many talents and beauties not vieing with, but complementing, each other. The dancers have improved technically and, though their movements are never used for the sake of virtuosity, many of them could well be. Too, the dancing always is perfectly synchronized to the music, pointing the smallest gesture of comedy or tragedy.

The opening program featured the stirring dance drama, *The Green Table.* The genius of the scene The Gentlemen in Black, showing the diplomats around the table, would be sufficient to carry the entire ballet. But there are other portions equally fine, such as the Refugees scene. Rudolph Pescht in the role of Death, heretofore danced by Kurt Jooss, was convincingly menacing as he stalked with grotesque staccato steps. The Profiteer, well danced by Otto Struller, is a cleverly composed role with its bent lines of arms and legs combined with nimbleness, immediately expressing a crooked soul. Lola Botka as The Old Mother gave a gripping portrayal, blending dramatic feeling with flowing dance line.

Other ballets presented were the comic *The Seven Heroes, The Big City*—one of the best in the Jooss repertoire and which appears to improve with every viewing—and *A Ball in Old Vienna,* the most purely dance action with its swirling white costumes.

The several efforts of lovely Noelle de Mosa, Ulla Soederbaum, Elsa Kahl, Maya Kuehler, Hans Zuellig, Heinz Schwarze and Ernst Uthoff are highly praiseworthy, but the greatest praise must go to Kurt Jooss for his sensitive choreographic treatment of the interesting content, presented in terms of excellent theatre. And praise is also due to Fritz Cohen, artistic director, sometimes composer, and always brilliant accompanist.

My main criticism is for the audience—and for audiences in general. They give themselves away—almost embarrassingly—when they burst into loud ovations at some ring-around-the-rosie step—some old hackneyed stunt which has no particular skill or beauty but only familiarity to recommend it.

No new ballets were offered during the New York run. The repertoire consists of *The Prodigal Son, Johann Strauss Tonight, Ballade, Pavane* and *The Mirror.*

●

PHILADELPHIA BALLET COMPANY, *Y. M. H. A., Afternoon, October* 17.

Once again the Philadelphia Ballet Company made a bid for recognition as an American company with potentially fine possibilities. Its technical skill on the part of most of its dancers, its several real talents and, last but not least, its director and principal dancer, Catherine Littlefield, are and will be a real force to reckon with.

Aubade, a mythical tale arranged by Alexis Dolinoff, was the only choreography not credited to Miss Littlefield. Oddly, it was in this ballet that Miss Littlefield, as Diane, did her best work, with her assured, fine, clean-cut lines and stunning hauteur. Thomas Cannon, handsome as the mortal Acteon, had a long solo, with much *temps d'élévation* which was good but could have been more intense. The girls appeared to advantage in the first half only.

Poème, to Ravel's music, has a romantic theme of a poet (Jack Potteiger) and his *Inspiration* (Joan McCracken). This ballet was marred by too many properties and a bit too much literalness.

A short group of divertissements—all character numbers—were more or less conventional, but the spirit was exceptional, especially in *Czardas* by Dorothie Littlefield and Thomas Cannon, and in *Snegourotchka* with Catherine Littlefield. The costumes for these dances were some of the best of the day, but many of the others were disappointing.

The chief event of the program was *Classical Suite* (music by Bach), a première—and obviously composed for a stage of larger dimensions. It is entirely technical, and quite an achievement in that it does interpret the Bach style. It was handled in an unostentatious way, with more than several evidences of Miss Littlefield's inventive ability. One figure—hopping in arabesque—was used repeatedly, rather as a motif, the way Bach repeats two or three notes almost monotonously. The first part of the ballet is somewhat in class-room style, but not quite up to the stride which later develops and holds until the finish, with few minor exceptions. Tempo was the biggest difficulty, but this must be laid to "first performance." Dania Krupska substituted for Catherine Littlefield in this ballet and revealed an appealing quality. Karen Conrad was outstanding for her bouncing-ball elevation which was deservedly applauded. Dorothie Littlefield also contributed several difficult technical combinations with ease and grace.

This ballet should shape into a worthy addition to the repertoire of the company, who received an enthusiastic reception at this, its first showing in a New York theatre.

●

HARALD KREUTZBERG. *Guild Theatre, Evening, October* 17.

To write of Harald Kreutzberg is to think of all the superlative adjectives existing—they all apply to him. He is a great artist of the dance—yes, theatrical but subtly and superbly so. From the moment the curtain rises until it falls, he holds the audience completely, sometimes breathless and often roused to cheers and to gales of laughter, actuated by the merest crook of his finger.

Among his new numbers was *Greek Theatre*—three scenes from the Oresteia of Aeschylos—which was a great triumph when presented at the Salzburg Festival last summer; and it triumphed again on this night. The content of each scene is extremely dramatic and moving, and was beautifully done—I favored the second, *The Vision of Electra.* However, it was the new *The Romantic* which eloquently spoke volumes, for all its simplicity of movement.

Always skilled, Mr. Kreutzberg's technique is now amazing—so strong, so fleet and so sure. His costumes were interesting and colorful, and the accompaniment by Friedrich Wilckens was perfect.

Work group of Chicago's Dance Unit under the direction of GRACE *and* KURT GRAFF

HARALD KREUTZBERG, *Guild Theatre, Evening, October* 24.

The Kreutzberg taste for drama was remarkably displayed again in his *Hangman's Dance,* an old favorite which never fails to thrill an audience. It was definitely the high point of the evening, although *Death,* a new composition, was another masterpiece of compelling force and beauty. The first part, *Lullaby,* was probably as moving an interpretation as Mr. Kreutzberg has ever presented. *Furioso,* the second half, showed us cruelty unleashed and was executed in a tremendously exciting series of movements.

The new Chopin *Mazurka* was a pleasant interpretation of the music's happy mood and displayed to advantage Mr. Kreutzberg's lighter style.

●

COLONEL W. DEBASIL'S BALLET RUSSE —*Metropolitan Opera House, October* 22.

No new ballets were offered at the opening performance, but if novelty were lacking, brilliance and abundance were not, with four ballets comprising the generous fare (without mentioning the "super" spectacle of the usual first-nite audience at the Ballet!).

Featured was the thrilling *Symphonie Fantastique* by Massine, *Les Cent Baisers* by Nijinska, *Spectre de la Rose* by Fokine, and *La Boutique Fantasque,* also by Massine—certainly representing leading choreographers not only of today but of yesterday and, from all indications, of tomorrow, too. Add to this list names famous in art and music, such as Derain, Benois, Bakst, Berard, Sert, Picasso, Rimsky-Korsakoff, Tschaikowsky and many others, and it is easy to understand the success of this company, making competition difficult.

The outstanding point was the technical skill of the least member of the *corps de ballet* as well as the stars. Irina Baronova's *pirouettes* and spins have noticeably improved, but so has the purity of her classic style. Alexandra Danilova, so strikingly prominent in the first movement of *Symphonie Fantastique,* is the true prima ballerina. Her beautiful legs are like humming-birds' wings, so flexible and so fast. Paul Petroff's lines in *Spectre* were the real Fokine style and his elevation light and easy. Edward Borovansky's characterizations are always excellent, and Leonide Massine always the finished artist.

●

COQ D'OR, *October* 23.

The second night offered the premiere of a new and superb version of Michel Fokine's *Coq d'Or.* The personal direction of Fokine assured perfection of style and detail, the beauty of the groupings, and the choreographic designs. The settings and costumes are simply magnificent, especially in the gorgeous scene inside the Queen of Shemakhan's tent. As a dazzling stage spectacle, a feast of rich color, *Coq d'Or* surpasses anything in the company's repertoire and certainly is vastly superior to the recent production by the Metropolitan Opera Company. It was loudly cheered, and Fokine himself came on to the stage to receive a personal ovation.

Irina Baronova as the Queen was languorously fascinating—King Dodon was amusingly played by Marc Platoff—Tatiana Riabouchinska as the Golden Cockerel was radiantly costumed, leaping and flashing into the sometimes slow-moving action, bringing dramatic excitement into the scene.

By its length and beauteous lavishness alone, *Coq d'Or* should be sufficient for an evening's performance with perhaps a short ballet to begin—three long ballets are really too much even under ordinary circumstances. But the circumstances proved to be extraordinary, for the ballet that followed was *Beau Danube,* which seemed a bit shabby, *until* Massine made his entrance! Then the whole atmosphere became electrified and although his Mazurka is striking enough, it was the sheer force of his personality that stopped the show "cold."

The opening ballet was *Le Mariage D'Aurore,* long since one of the most popular.

●

FRANCESCA DA RIMINI, *October* 24.

With the presentation of *Francesca Da Rimini* (also *Gods Go a-Begging*) David Lichine has attained status as company choreographer. To Tschaikowsky's symphonic poem he has devised some dramatic action to his exciting story "partly drawn from Dante." The usual controversy over choice of music is raging—also over the fact that Mr. Lichine has followed neither Dante nor Tschaikowsky to the letter. There is no law in art or music which dictates that he must, so long as he creates new beauty or new interest. Whether he has or no, is a personal opinion—it is the ballet itself that is to be judged.

Though Mr. Lichine has shown some gifts as a choreographer, his fault is in doing too much, too many things happening all over the stage which get somewhat muddled in story and design. There is too much blood and thunder, but obviously the music proved too great a temptation. Adhering to the nature of the music, the ballet is composed almost entirely of pantomime and surging group action. Mr. Lichine was best in his handling of the tableau effects at each curtain.

The visualization of the poems being read by Francesca and Paolo, though not convincing as a Vision, contained some good dancing —Tatiana Riabouchinska, dainty and airy as an Angelic Apparition, and Alexandra Danilova, a very beautiful Guinevere with Roman Jasinsky as her Lancelot, in some striking *pas de deux* poses.

The individual performances which stood out were the miming of the lovely Lubov Tchernicheva as the tragic Francesca, and Edward Borovansky, marvelous in his demoniacal portrayal of Girolamo the spy.

Tchernicheva's costume was disappointing, but the rest were colorfully picturesque, as was the décor—Oliver Messel did both. The lighting was usually too flat and could be much improved, particularly in the Vision scene.

Le Lac Des Cygnes, exquisitely danced by Miss Danilova (such glorious arabesques!), *Spectre de la Rose* and *Union Pacific* completed the bill.

●

BALLET RUSSE, *October* 27.

Against Joan Miro's ultra-modern abstract scenery, the toys and games of a child come to life in *Jeux d'Enfants.* There is no drama or virtuosity in the ballet, but there is charm in its child-like mood. It was pleasantly surprising to see dainty Tatiana Riabouchinska, who danced the Child, in other than a chic classical role. Irina Baronova, as a Top, and David Lichine, as a Traveler, were excellent. The choreography is in ballet style, using rigid hand-arm movements. I imagine this ballet created more of an impression when it was first produced several years ago than it does today.

The feature of the evening, Leonide Massine's *Le Tricorne,* presented Massine as the Miller, one of his best roles—or is it that every role seems to be his best? In spite of the wonderful costumes and set by Picasso and the music by De Falla, parts of the ballet appeared to lag when Massine was not on the stage. His main solo, the *Farucca,* is a masterpiece of style, tempo and execution. David Lichine's clowning as the Governor was well done. Lubov Tchernicheva, I believe to be miscast as the Miller's Wife.

As for *L'Apres-Midi d'un Faune*—I never saw Nijinsky dance, but bravely venture to say that he was not much better than Lichine, who is excellent in the role. The ballet does not call for a great display of dancing—it is the idea which must have caused all the furor.

Fokine's *Prince Igor* will probably always remain a ballet which can be seen over and over again. The dance designs are the work of an artist.

GODS GO A-BEGGING, *October* 28.

The second of David Lichine's new ballets, *The Gods Go A-Begging,* had its premiere showing and proved somewhat more successful than the more ambitious *Francesca Da Rimini.* It is in a lighter vein, which seems to be Lichine's *forte* as yet, but it is better because it has more clarity—it was possible to follow the dance patterns. It is a

(*Continued on page* 47)

A scene from the Jooss Ballet's "Seven Heroes." Performance photograph made by Wm. McCue

EDOUARD BOROVANSKY, *the Ballet Russe' incomparable mime*

—Photo by Anthony

Foot-Notes

by WALTER WARE

THE DANCE INTERNATIONAL announces its plans to present two performances at the Center Theatre during its five-week Exposition in Rockefeller Center. For the first on December 21, Catherine Littlefield's Philadelphia Ballet, The Ballet Caravan, The American Ballet, The Mordkin Ballet and the Chicago Opera Ballet have been invited to appear. For the second on January 2, Martha Graham, Humphrey and Weidman, Hanya Holm and Tamiris have been asked to participate.

●

THE PHILADELPHIA BALLET, under the direction of Catherine Littlefield, presented *Barn Dance, Suite by Bach* and *Terminal,* at the McCarter Theatre, Princeton, N. J., November 6. This was the American premier of *Terminal,* the satirical ballet which made such a hit with European audiences last Spring. *Barn Dance* has been seen before in Philadelphia only. And the *Bach Suite* is a new addition to the repertoire.

●

GEORGE BALANCHINE, so the story goes along Broadway, picked his dancers for the Goldwyn Follies according to their talents. This, it seems, didn't quite conform with Mr. Goldwyn's idea of beauty, so, in close-up shots where only upper portions of the figure are shown, Goldwyn showgirls assuming ballet positions were substituted.

●

GEORGIE TAPPS has joined the cast of the new satire on the present Roosevelt administration, *I'd Rather Be Right.* The tremendous advance sales on this show offer proof that old times are back on Broadway.

●

ROLF DE MARE, founder and president of the Archives Internationale de la Danse in Paris, arrived in this country recently for his previously announced lecture tour. M. deMare will participate in Dance International.

●

RUTHANA BORIS, one of last season's soloists with the American Ballet is dancing with Paul Haakon in the new musical, *Hooray for What.*

●

EGLEVSKY'S presence in New York has all the balletomane's tongues wagging. What is he here for?

●

VINCENZO CELLI, formerly premier danseur at La Scala, held center stage at a gathering of balletomanes, recently, when he told some of his experiences as ballet master of the opera, touring through the provinces, and of his amusing (but to him hectic) scrimmage with Uncle Sam vs. Mussolini over his citizenship. He was born in Italy, but lived in this country during his childhood and believed himself American until his Italian citizenship was proved. He is now becoming naturalized as he plans to stay in the United States.

●

MEMBERS OF THE BALLET RUSSE company arriving the day before their first performance at the Metropolitan, were delayed from landing for several hours due to a technical difficulty with their passports. It was reported a high customs official finally decided to be magnanimous about the technicality and they were permitted to land. He probably had two of the precious seats for opening night and didn't want to miss the show!

●

CHESTER HALE has practically commuted between New York and Ft. Worth all summer long, while he conducted his business in New York and staged shows at the Exposition. His record was two and a half days en route, driving his Cadillac himself!

Above—MARTHA JAMES, *soloist with the Berenice Holmes Concert Group. Below*—IRENE HELDA, *who dances at the French Casino in New York*

JOSE ITURBI is composing a new Spanish ballet especially for Angel Cansino. It will be produced in the Spring. Apparently these two Spanish artists are *muy simpatica* in their work, for Cansino danced when Iturbi conducted in Robin Hood Dell, Philadelphia, this summer and has been re-engaged to appear with the Rochester Civic Association Symphony when Iturbi conducts there in November. He has also been selected to present the traditional dances of Spain at Dance International next month.

●

HALF A MILLION DOLLARS has been subscribed to finance the new ballet company which Massine will head. Announcement has recently been made that World Art, Inc., is the name by which the syndicate will be known. Speculation, of course, is rife as to who is being signed for the new company and who will remain with the old Ballet Russe. Irving Deakin is the energetic public relations counsel who is cleverly permitting information to trickle out with tantalizing taciturnity.

●

LEON TROTSKY is apparently preparing to step out. He is taking ballroom lessons.

●

THE MORDKIN BALLET will present two new ballets to New York audiences in February—*Rip Van Winkle* and *Trepak.*

●

GYPSY ROSE LEE'S marriage will go *boom* within a year, say Hollywood bookies. In fact, they are giving five to one on it.

●

EDDIE DOWLING AND JAMES BARTON will temporarily abandon their roles as producer of *Richard II* and star of *Tobacco Road* when they will appaer as Song and Dance men in the annual *Night of Stars* at Madison Square Garden, November 17.

●

PRIMA BALLERINA is the title of an article appearing in the current Vogue. It is signed by one Peter Avery. And this pseudonym, in reality, masks the name of Gerald Goode, who is publicity man for Hurok and the Ballet Russe. Come, come, Mr. Goode. Can't fool us!

●

DOROTHY STONE AND CHARLES COLLINS will assist Fred Stone, so the rumor goes, in a road company of *I'd Rather Be Right.* This is contrary, somewhat, to the talk that no man in America with the exception of George M. Cohan can portray the role of President Roosevelt.

●

MARGIE HART, ex-stripper from Minsky's, seems to be following in the footsteps of Gypsy Rose Lee. She is now appearing at Mario's Mirador, no less.

●

SONIA LOY, no relation to Myrna, is bringing a breath of Old Spain to New York audiences these nights at the Havana-Madrid. Gypsy dances with a Moroccan flavor are her specialty.

●

MEYMO HOLT, native Hawaiian dancer, is an authority on the Hula and says that Americans in general think of this dance in terms of the *hoochi-koochi.* The Hula is executed with the hands and not with the hips, says she.

●

GINGER ROGERS AND FRED ASTAIRE are to appear next in *Castles in the Air,* a story based on the lives of the great ballroom dancers, Vernon and Irene Castle.

●

RAFAEL YORKINO, Mexican dancer, who danced for many years with Tanaga (Mrs. Tiffany Thayer), who, incidentally is his former wife, died in New York, October 19, from injuries received when he was run over by a bus. Just a week before he had appeared at the Spanish theatre with Rosita Ortega.

JOHN MARTIN gave a lecture in New York recently on *How Not to Look at Dancing.*

●

MIGNON WALTHERS, specialty dancer now working with the Harriet Smith Girls at the Edgewater Beach Hotel, Chicago, gets all her routines from Billie of Billie's Dancing School in Oak Park, where she also received her training.

●

GLADYS HIGHT of Chicago has just routined the interesting Mlle. Zee Zee in a modern version of a Tahitian dance which is being featured at Colosimo's.

●

JOHNNY MATTISON REPORTS: Dorothy Lee of the Lee Sisters has recently recovered from a tonsilectomy. . . . Caparettes are doing new routines in the unit in which they are featured. . . . Kay Gorham is teaching her troupe *The Big Apple.* . . . St. John Terrell, well-known dramatic actor, is learning a dance routine for a forthcoming musical. . . . The Raymonds have just finished a two-year run at Jimmy Kelley's. . . . Buck and Bubbles, late of the belated Virginia, are learning new routines. . . . Danny Dailey of *Babes in Arms* recently married Esther Rodier. . . . Lino Carenzio of the French Casino was formerly a partner of Mistinguette. . . . Buddy and Claire Green have just returned from an engagement in Cuba. . . . Johnny Rice, West Virginia dance sensation, is now making his home in New York. . . . Murray Spector is now teaching dancing for Billy Cross.. . . . Grace McDonald of Ray and Grace McDonald, appeared as guest artist on the Hammerstein Music Hall program on the radio recently. . . . Jackie and Honey Wilson have perfected a *Shag* routine. . . . Rosalie Alberts is working on one of Hal Sands units. . . . The champion *Big Apple* team which opened at the Trocadero, London, November 1, was booked by Al Grossman. . . . Helen Pammer made such a hit at the Colony Club in Chicago that the Sliegh and Terrell office has booked her solid until January.

●

MURIEL KRETLOW REPORTS FROM CHICAGO: Ted and Hary Taft are now appearing in their fourth return engagement at Webster Hall in Detroit. . . . Maxine Young, specialty dancer, is at the Fox Theatre in Detroit. . . . Inez Gamble is replacing Melba, acrobatic dancer, at the Metropolitan Theatre in Boston. . . . Mary Stone is now at the Chicago Theatre heading the unit, *The Big Apple.* . . . Another Kretlow dancer, Mary Taka, known as Princess Luano, is now at the Orpheum in Chicago starring in *Waikiki Nights.* . . . The Honey Sisters are at Pirchard's in Cleveland.

●

GAYLE and LLOYD, sister team, are now on their return engagement at Chicago's Drake Hotel, according to Muriel Kretlow, who also routines the extraordinary, attractive team of Loyanne and Menard, now at the Blackhawk. The Muriel Kretlow girls are also running indefinitely at the Powatan Club in Detroit.

●

SERGE LIFAR has been signed to appear in the dual role of premier danseur and choreographer for the new International Ballet company which is being formed by World-Art, Inc.

●

NADJA WRITES FROM PARIS: Things piling up in the dance world! . . . Tomorrow—Habimah Theatre. Was at Mme. Bouchonnet's reception for them yesterday. She is manager. They played one act of *Dybbuk* and what pantomime-artists and wonderful music. They are really great; every gesture and detail perfect. . . . Met Doris Niles, who is touring the provinces and giving another recital here. . . . Barbara Le May, excellent acrobatic, gives her first concert here on Monday. . . . Tuesday, Vanel and I do a gala at our studio-theatre and after that a concert a month. . . . Jeanne Ronsay has a studio recital of African and Asiatic dances on the 24th. She is also lecturing on the dance at the Club du Fauborg. . . . Jerome Andrews is rehearsing every day—studying at many schools besides. . . . Has Irene Helde been in to see you? . . . She is at the French Casino. Had a success over here. . . . Guy Sarlin and Eveline Grey are in a night club. They are advertised as "elegant" dancers. Their exhibition dancing is good, I hear. . . . Do send me a couple of copies of THE AMERICAN DANCER. Brentano's supply is completely exhausted. Also send Leonard's story about my party, which I missed. . . . Stuart Benson is in town. Has done an excellent statuette of Isadora Duncan. He will probably exhibit again this year in New York. . . . Engagements few and far between here. So few shows with dancing and such small pay. . . . Saw Lifar, Slavenska ballet in a film, but couldn't see who was who! The best bit of ballet is in Guitry's film. It is really lovely. . . . Moussia, a nude dancer, advertises herself as a great comedienne in a cabaret!!!! . . . Have seen the Barbara Le Mays concert since I last wrote. Not so interesting. Her program was vaudeville with a man telling stories between her dances and a voiceless girl singing! Her acrobatics are wonderful, and why doesn't she stick to what she is most fitted for? There ought to be a school where dancers can show their work and be advised what line to develop. However, so many think they know it all and hence never arrive. One cannot tell the truth or their feelings are hurt. And that would never do!!!! I know one dancer who sadly needs direction and blames the public for her failure. A little teaching would start her on the right path, BUT she would resent any criticism or help. . . . The Rudolph Steiner School is giving performances. . . . Much doing. . . . Cheerio . . . NADJA.

CALIFORNIA
by DORATHI BOCK PIERRE

ROMOLA NIJINSKY will lecture in San Francisco and Los Angeles during the coming season.

●

A CONTRACT, brought about by the controversy between dancers and the Hollywood Bowl management, has been signed between the Southern California Symphony and the American Guild of Musical Artists. The agreement specifies that all artists who appear in the Bowl must be members of the Guild.

●

JENI LE GON is receiving praise for a dance sequence in Eddie Cantor's *Ali Baba Goes to Town.*

●

RIGHTS TO THE NIJINSKY BIOGRAPHY are owned by R.K.O. Alexander Korda has long held the option on this book, but has released it. R.K.O.'s action in purchasing it seems to indicate that they have Fred Astaire in mind for the part. It is unlikely, though, that much of the story will pass the Hays office censorship. Universal Pictures has owned the Isadora Duncan story for years, but it has never been produced and for the same reason.

●

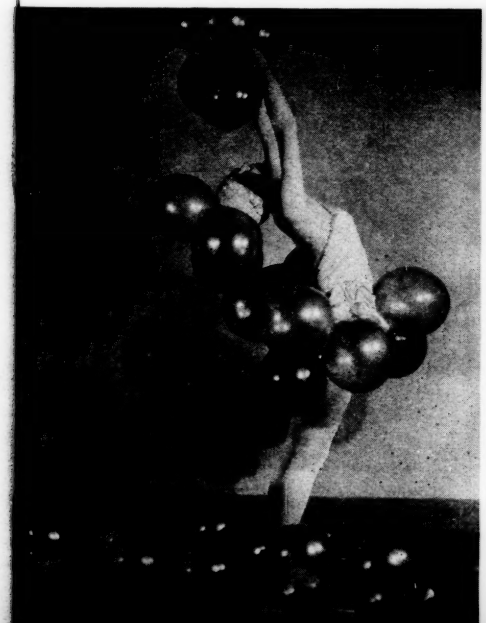
SKETCH-PAD PARADE, a marionette musical, has been launched at the Olvera Street Theatre. Raul de Leon directed and staged the show and LeRoy Prinz, Paramount's dance director, supervised the choreography for the puppets.

●

CALIFORNIA DANCERS: Tina Flade, Beatrice Lewis, Veronika Pataky, N. Y. A. Group, Peters-Wright Studio Dancers, Iris de Luce and Beatrice Van Gedler will appear in a dance program given by the American Association of University Women at the Western Women's Club Building on November 16.

●

MAXINE CUSHING will present a lecture (with colored slides) by Rolf de Mare, founder and president of the Archives Internationales de la Danse. The event will be sponsored by the San Francisco Museum of Art. It will be held on December 14.



BETH PITT, *"The Lighted Balloon Girl" at Rockefeller Center's Rainbow Room*

Above: BERTA OCHSNER, *co-director of the Chicago Federal Theatre Project, shortly to appear in "An Evening of Modern Ballets" Below*: PAUL HAAKON, *who is featured in "Hooray for What"*

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Code of Terpsichore

by CARLO BLASIS
With Notes *by* ALFONSO JOSEPHS SHEAFE

(*Continued from last month*)

Observations on a Person in the Act of Leaping

"Nature instructs and acts of itself; without any assistance from reason. When a person wishes to leap, he rapidly elevates his arms and shoulders which are thus simultaneously set in motion, together with part of the body, and remain elevated so long as they are supported by the movement of the body (the loins of which are bent), and by the impulse of the joints or springs of the thighs, knees, and feet. This extension is made in two directions—upwards and forwards; the motion intended to send the body forward places it so at the moment of the leap, and that destined to carry it up, makes it describe a large segment of a circle, rendering the leap yet more rapid."

(*"Trattata di Pittura."*)

Arabesques

Leonardo gives us a true definition of the actions of a man in leaping, and the means he employs to spring from the ground. He explains the strength and impetuosity of the arms and shoulders in their movements, and the manner in which they raise the body up after them. He points out the position of the body, bent and resting gracefully on the hips and knees, which, by folding, prepare to give the impulse and facilitate the spring of the instep. Much study is required to make these movements in a graceful manner, for if done carelessly, nothing can be more uncouth. (See Chapter 3.)

In *entrechats* and *steps of elevation,* a dancer can display every *attitude* and *arabesque.* According to my opinion, the finest positions are such as are shown by Figures A, B, C and D, and Figure 49.

Entrechat and *steps of elevation* wherein the body is inclining forwards are demonstrated by Figures B and D.

Entrechat and *steps of elevation* in which the body is inclining backwards are illustrated by Figure C.

Ordinary elevation of a dancer, two feet, may be studied from Figure 52.

Physical Remarks on a Man in the Act of Springng from the Ground. In What Manner a Man Makes Three Movements in Leaping

"When he springs upwards, his head is three times more active than his heels, before his toes leave the ground, and twice more so than his hips. This happens by reason of the three angles that are made in the act of leaping; the first of which is where the trunk is joined in front of the thighs; the second, where the thighs on the side of the hams are united to the legs; and the third is formed before, at the joints of the legs and insteps."

(*Leonardo.*)

Attitudes of the dancer in *tems of elevation* and *entrechats.*

Note. It is plain to see that Blasis did not approve the attempts of dancers to multiply the number of beats in the *entrechat.* He states, however, that "some can go as far as fourteen." This is a very doubtful thing. It is stated by certain writers of her time, that Camargo performed even more than that, but science tells us that the force of gravity would bring the body back to the ground from any height to which it may be impelled without the assistance of an outside agency, in three-fourths of one second from the time that it left it. Again, it has been quite definitely proven that it is impossible to make more than a single beat while the body is going up. There is some question as to whether or not there is a period at the extreme height during which the body is poised without falling before the descent begins, but it is quite clear that if more than eight or ten beats are made they must be too fast for the eye to follow. It might be possible at this time to actually prove the number of beats by photography, but it is improbable that such a test would substantiate the claims of many writers who have apparently accepted without question the extravagant statements of irresponsible and over-enthusiastic commentators. At any rate, most, if not all, the greatest authorities agree that over-embellishment and "stunts" are in bad taste.

A. J. S.

CHAPTER 7
Pirouettes
Of the Manner in Which a Dancer Must Prepare for the Execution of His Pirouettes; of the Various Positions He May Take in Turning, and of the Different Ways of Stopping and Ending Them

The art of dancing has been carried to so eminent a degree of perfection by Dauberval, Gardel, Vestris, and other famous artists, that Noverre, who died during the finest period known in the annals of Terpsichore, must have felt surprised at the rapidity of its progress.

The dancers of the last century were inferior to those who flourished towards the latter end of it, and still more so those of the beginning of the present age. (The 19th Century). We cannot but admire the perfection to which modern dancers have brought their art. They have much more refined taste than their predecessors, and their performance is full of gracefulness and charm.

Among our ancient artists those beautiful *tems* of perpendicularity and equilibrium,

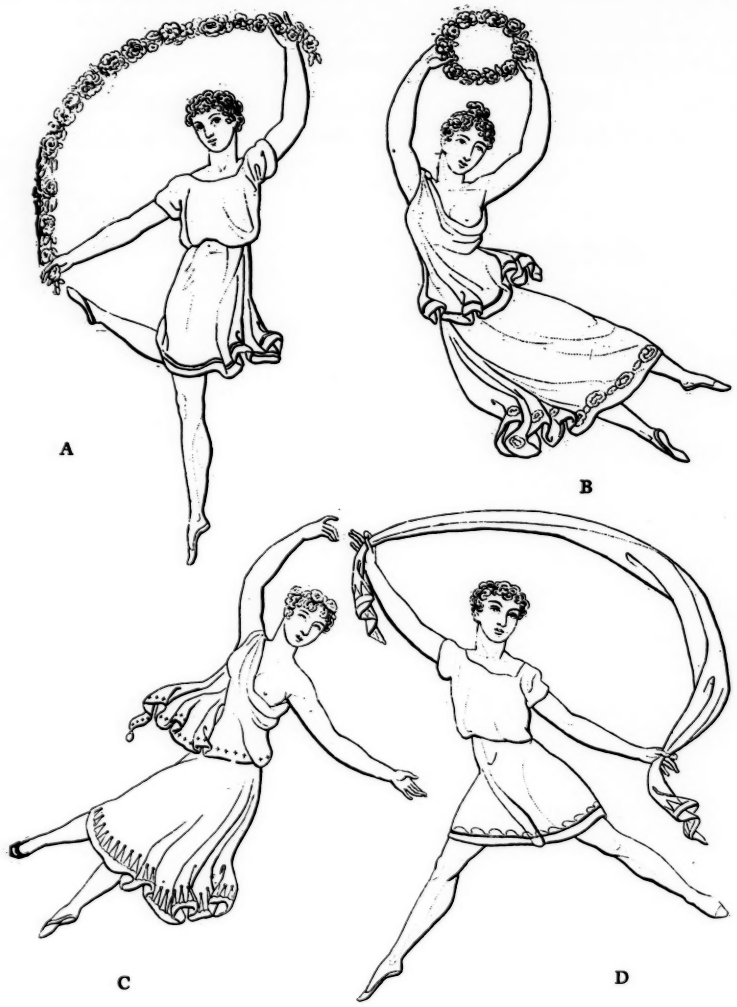

FIGURE 46

FIGURE 47

FIGURE 48

FIGURE 49

those elegant *attitudes* and enchanting *arabesques* were unknown. That energetic execution, that multiplicity of steps, that variety of *enchainemens,* and *pirouettes* were not then in practice; and the rising art, unadorned with these complicated embellishments, encircled the performer in the narrow limits of simplicity. (*See in the "Encyclopedia" those articles written by Noverre on ancient dancers.*)

We must, however, grant, in favor of our old masters, that they very much excelled us in the serious and grave kind, and that Dupré and Vestris the elder were the most perfect models in this boasted branch of dancing, in which they have been equalled by very few of their followers.

It is true that they possessed not that diversified execution, that abundance of steps, and variety of movements now in vogue, but they were always extremely correct in what little they did. At present the art of dancing is become so complicated, and each dancer devotes himself so much to every branch, that it is somewhat difficult to meet with one truly perfect.

"Qui trop embrasse, mal etreint."
(Who aims at too much, completes but little.)

Pirouettes owe their origin to the surprising advancement made of late years in dancing; they were unknown to Noverre and all of our old masters, who thought it impossible to go beyond three turns on the instep. The best dancers of the day prove the contrary, as, by their steady uprightness, and the unshaken equilibrium which they preserve as they revolve round, we may say that the present execution of *Pirouettes* is really extraordinary.

All beginners, I am confident, will acknowledge this to be true. They are aware how much labor it costs to hold one's self on one leg, and how much greater to do so on his toes. Imagine, therefore, what difficulty there must be in turning in such a position without the slightest jerk in any part of the body.

We may reasonably consider Messrs. P. Gardel and A. Vestris as the inventors of *Pirouettes;* the latter, by perfecting and diversifying them, brought them most into vogue. Succeeding dancers improved on these, and performed some of all kinds in the most wonderful manner.

A *pirouette* of three or four turns in the second position, and stopped in the same, or in an *attitude,* offers the greatest proof of a dancer's uprightness. Nothing is more difficult in dancing than the performance of this *pirouette.*

Pirouettes require considerable exercise and study. He whom nature hath favored with pliancy and agility is always able to perform them gracefully; but he that is tight about the hips, whose legs are not sufficiently lithsome as to open with ease, and who, therefore, cannot turn well but on his instep, never meets with more than a partial success. Such a dancer should abandon all thoughts of distinguishing himself in the higher kind of *pirouettes.*

(*Continued in next issue*)

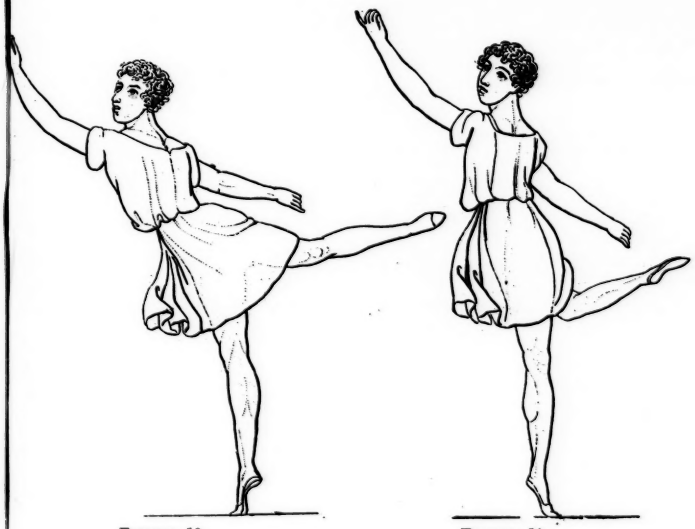

FIGURE 50

FIGURE 51

FIGURE 52

FIGURE 53

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

LUNINA *and* LATTANZ, *favorites this summer at the Stockton Hotel, Sea Girt, N. J.*

EVER since its inception a few years ago this department has advocated a broader viewpoint on the part of the ballroom teacher in his consideration of the likes and dislikes of the dancing public. It has contended, and will continue to contend, that the ballroom teacher who consistently attempts to discredit *any* of the various forms or styles of ballroom dancing already in use is, in most cases, one who either does not spend the time to learn enough about these dances for intelligent teaching purposes, or else realizes his inability to execute them properly. In either case this type of teacher would set himself up as a one-man jury with the power to decide for and dictate to the masses exactly what they should or should not dance.

This attitude on the part of not a few ballroom teachers has made it almost impossible to obtain a true picture of what is commonly called the *trend* in social dancing, season after season; and the discussions arising from the many and varied opinions concerning the obvious trends are not unlike, insofar as resultant effects are considered, the *pros* and *cons* of politics, religion and the ever-changing styles of women's hats and dresses. The debates, for which these subjects supply the motive, are perennial. In many respects they are a distinct aid to the progress of those with an eye to business. It requires but elementary reasoning to figure that if a person wanting a particular brand of merchandise does not find it in one place he will try another. More especially if that piece of merchandise has been advertised nationally.

Take *The Big Apple,* for instance. Any ballroom teacher with an ounce of business ability can, or should, realize that a part of the dancing public, at least, wants and will get *The Big Apple.* Not since the Charleston has any dance been accorded the publicity equal to that given this audacious bit of terpsichore. Assuming that *The Big Apple* was not, in its entirety, all that could be desired for general ballroom purposes (and it was so assumed, even by those who are using it) yet there were certain features that could be, and were, toned down to meet the approval of the most exacting. Moreover, the public, at least a part of it, wanted *The Big Apple.* Yet there are many ballroom teachers who can see in it nothing but wild and orgiastic movements, fit only for the savages in Borneo. In this same group of ballroom teachers can be found a few who still regard the *Rumba* as being totally unfit for polite society. And as for the *Collegiate Shag*—well, they think only the roughest of rough necks would be caught trying this one.

It is always well to hear both sides of the story, and due to the fact that those who might present an argument in favor of these so-called *atrocities* are usually pretty busy counting the money taken in as a result of the time spent in perfecting and teaching danceable versions of the dances a part of the dancing public will pay for, they seldom if ever find the time to sit down and write as do those who haven't much to do but sit. So we took the time to call on a few of the more progressive ones to find out if *The Big Apple,* the *Shag* and the *Rumba* were as bad as claimed by some. The results were indeed interesting. In some cases they were astonishing. Here is what a few have to say:

DONALD SAWYER, New York City —*The Big Apple* is a modernized Paul Jones. I have used it, and shall continue to use it in my classes at the Wade Park Manor in Cleveland, which are sponsored by Elinor T. Flinn. My group in Hartford like it, too. As for the *Collegiate Shag,* I teach this to my high school groups. They demand it. I am also having success in presenting the *Rumba* and the *Viennese Waltz,* to which there seems to be a decided trend.

A. J. (Gus) WEBER, Brooklyn, N. Y. —I announced *The Big Apple* at the beginning of the season. My enrollment *tripled* over last year as a result. These same groups also demand and get the *Collegiate Shag.* The *Rumba* is a splendid business stimulator. They don't like it at first, but once they begin to get the hang of it they come back for more. And I give it to them. It is a money-maker. I would say the trend this season is to the *Viennese Waltz,* the *Rumba* and the *Collegiate Shag.*

JAMES R. WHITTON, Brooklyn, N. Y.—They wanted *The Big Apple* and I was commercial-minded enough to give it to them. Result: increased enrollments.

ROBERT HEFFTNER, Staten Island, N. Y.—*The Big Apple* is the best money-maker since the Charleston. The *Collegiate Shag* is next. I use them both. *Rumba* and *Viennese Waltz* also taking hold.

ELLEN IRMA FLANEDY, Louisville, Ky.—My *Swing* classes are packed to capacity. The boys and girls are thrilled over the *Collegiate Shag. The Big Apple* going strong.

AGNES KLINE, Milwaukee, Wis.— Have made tie-up with radio station and newspaper for ten weeks instruction of *The Big Apple.* The youngsters are wild about it.

OSCAR DURYEA, New York City.— Made the mistake of announcing *The Big Apple* for my Parc Vendome class last Friday night and had to turn several people away. My mail is cluttered up, too, with requests for *The Big Apple* descriptions. Now I'm going to announce the *Collegiate Shag*—and see what happens! The *Rumba* is going good, too. Some find the *Viennese Waltz* a bit fast and prefer the slower tempo. Business better than last year.

ROSETTA O'NEILL, New York City —My classes have not begun yet, but I shall most certainly use *The Big Apple.* Incidentally, *The Big Apple* is not, as some have claimed, a *square dance;* it is decidedly a round, or country dance. Please say that I make every attempt to give my pupils the dances they want. It would not be good business to withhold from them dances their friends are apt to do. As for the *Shag* and other fads, I have taught them and shall continue to do so.

MRS. LULU J. CHOATE, Washington, D. C.—I have just received my November copy of THE AMERICAN DANCER, and notice that you have favored us with the popular, yet barbaric, *The Big Apple.* I don't know that I shall ever have a call to teach it, *but I want to know it.*

The last statement speaks volumes. Here is a teacher who is not to be caught napping, and then come forward with the usual alibi that the dance in question is unfit for nice people. Personally, your observer abhors limburger cheese, but if we were in the grocery store or delicatessen business you can bet your last dollar that we would always keep a supply on hand for those who do like it.

Announcement

Next month THE AMERICAN DANCER will contain the first of a series of articles on English Ballroom Technique by HENRY JACQUES, prominent London instructor, Fellow and Examiner of the Imperial Society, Fellow and Examiner to the principal Norwegian Society, Member (Hon.) and Lecturer to the principal Danish Society, Lecturer to the Australian and South African Societies, and originator of several successful dances including Charlestep, Crawl Charleston (ballroom version) and Swing Bolero (ballroom version).

Mr. Jacques entered the dancing profession to be trained as a teacher in 1916. He has competed in every principal English Championship since 1923 up to 1936, winning most of the titles, retiring from Championship dancing in 1936 as undefeated British Professional Champion, and with a record of Championship honors unequalled in the history of Modern Ballroom Dancing in Great Britain.

His recordings with his own dance band for H. M. V. records are best sellers in England. He is the author of *Modern Dance Instructor* and *Dance With Me.*

Illus. I

Illus. II

Illus. III

Illus. IV

EXHIBITION RUMBA

Arranged by DONALD SAWYER

Posed by Donald Sawyer and Linda King

Photographs by Wm. McCue

Gentleman's part described; lady dances counterpart except as noted below:

MEAS.		COUNT
1	Side L	1
	Close R	2
	Forward L	3-4
2	Point R forward	1-2
	Back R (Illus. 1)	3-4
3	Side L	1
	Close R	2
	Side L	3-4
4	Step on R in place	1
	Step on L in place	2
	Step on R in place (Illus. 2)	3-4
5	Side L	1
	Cross R in back	2
	Side L	3-4
6	Cross R in front	1
	Side L	2
	Cross R in back (Illus. 3)	3-4
7	Back L	1
	Back R	2
	Back L	3
	Brush R forward	4
8	Back R	1
	Back L (Illus. 4)	2
	Back R	3
	Brush L forward	4
9	Side L	1
	Cross R in back (Illus. 5)	2
	Step on L in place	3-4
10	Side R	1
	Cross L in back	2
	Step on R in place	3-4
11	Side L	1
	Cross R in back	2
	Step on L in place	3-4
12	Side R	1
	Cross L in back	2
	Step on R in place	3-4
13	Side L	1
	Close R	2
	Forward L, quarter turn left	3-4
14	Side R	1
	Close L	2
	Back R, quarter turn left	3-4
15	Side L	1
	Close R	2
	Forward L, quarter turn left	3-4
16	Side R	1
	Close L	2
	Back R, quarter turn left	3-4
17	Side L	1
	Close R	2
	Forward L	3
	Brush R forward }	4
18	Point R forward } no weight	1
	no weight	1
	Forward R (Illus. 6)	2
	Point L forward, no weight	3-4
19	Side L	1
	Close R	2
	Forward L	3-4
20	Side R	1
	Close L	2
	Forward R	3-4
21	Side L	1
	Close R	2
	Forward L	3
	Brush R forward } no	4
22	Point R forward } weight	1
	Forward R	2
	Point L forward, no weight	3-4
23	Side L	1
	Close R	2
	Forward L	3-4
24	Forward R	1
	Close L	2
	Back R	3-4
25	Step on L in place	1
	Step on R in place	2
	Step on L in place	3-4
26 }	Repeat	1
27 }	meas. (Illus. 7)	2
28 }	25	3-4
29	Forward L (turn R	1
	Forward R in	2
	Forward L place)	3-4
30	Repeat above measure, R L R	
31	Step on L in place	1
	Step on R in place	2
	Step on L in place	3
	Brush R forward	4
32	Forward R and hold (Illus. 8)	1-2-3-4

Lady's Part Changes

3-4-5-6	Forward curved runs to right around man
7	Turn right under man's arm R L R
8	Forward L, close R, forward L into closed position
17	On Count 3 spin left backward into parallel closed position, partners facing same direction, girl in front.
21	On Count 3, spin right forward into closed position
25 }	Forward runs
26 }	around
27 }	man at
28 }	arms' length
29	Forward runs around man closing in to side position
30	Same as meas. 29
31	On Count 3, spin R forward to Parallel Closed Position

Illus. V

Illus. VI

Illus. VII

Illus. VIII

JUDITH *and* JACQUES, *who danced for the D. T. B. A., October 24*

DANCE TEAMS

GALE and LLOYD are making quite an impression at the Jermyn Hotel in Scranton, Pa.

●

WILLIAM MOFFA is in charge of Ernest Belcher's new exhibition ballroom department. Incidentally, this department has proved so successful that it has become necessary to lease a separate building for it and operate the entire department as an annex. One team developed in the new studio already shows such promise that they were used in a short recently filmed by M-G-M and titled *A Sunday Night at the Trocadero.* The number they danced had to be created for them by Mr. Moffa in seven hours! But it was so successful they were engaged for the coast production of the Noel Coward show *Tonight at 8:30* and Bill Moffa, himself, was engaged as dance director for the show.

●

LEQUORNE REPORTS: Joe and Betty Lee are fulfilling a four week engagement at the Nicolette Hotel in Minneapolis. . . . Marlynn and Michael left for an indefinite stay in Toronto, Canada, recently. . . . Loper and Hayes and Byrnes and Swanson are appearing at the Parisienne Grill in Budapest. Both teams expect to be back in New York by the first of the year. . . . Bobby Gillette and Shirley Richards who have just returned from a successful European tour, are now appearing for an indefinite stay at the Mayfair Casino in Cleveland.

●

MAURICE and CORDOVA recently returned from a most successful European engagement. At London's Grosvenor Square House they danced for the Duke and Duchess of Kent.

●

CHANEY and FOX are appearing at the Roosevelt Hotel in New Orleans. Incidentally it was Miss Chaney who recently spent three weeks as a house guest at the White House. Ironical as it seems, the owner of their present hotel was a leader of the Huey Long machine and bucked Mr. Roosevelt.

●

HOLLAND and HART have just opened at the Ritz-Carlton Crystal Garden.

●

GALO REPORTS: Baron and Blair closed at the Ambassador Hotel in Los Angeles and immediately opened a vaudeville engagement at the Paramount Theatre there . . . Lyman and Driscoll are opening at the Bolton Hotel, Harrisburg , Pennsylvania for two weeks. Then the Statler Hotel in Buffalo . . . Mary Raye and Naldi closed a three week engagement at the Radio City Music Hall recently. They immediately left for the Metropolitan Theatre in Boston . . . Georges and Jalna are at the Chez Paree in Chicago . . . The Rayes are in Hollywood working in the Goldwyn Follies . . . Janice Andrea, a solo dancer, is having a routine arranged by Galo . . . The Duanos are appearing indefinitely at the Biltmore Bowl, Los Angeles . . . Judith and Jacques appeared as guest artists recently at the opening of the "61" Room of the Hotel Bossert, Brooklyn . . . Lewis and Anito are at El Toreador in New York . . . The Ashburns are being routined by Galo in several comedy numbers . . . Marya and Martin are working the night spots around Louisville, Kentucky . . . Renato and Marolla dance nightly at the Anchorage Club, Fairmount Park, Philadelphia. They have been there for six weeks . . . Montana and Statia are taking routines with Galo . . . The Florias opened a vaudeville engagement at the State Theatre in Baltimore recently . . . Minor and Root are back in town after a very successful engagement with Al Donohue's orchestra . . . The Townsends write to say that their engagement at the Bagatelle Club in Paris has been extended indefinitely . . . Pancho and Dolores are taking a cruise to the West Indies . . . Gabriel and Giralda are at the Top Hat Club, New York City.

●

MOORE and RAVEL are taking routines from Donald Sawyer.

●

GOMEZ and WINONA are exhibiting their smooth routines at the Versailles.

THE ROBERTS

OUR SPOTLIGHT PICKS OUT—*Freddy and Betty Roberts*

At the Cafe de la Paix of the St. Moritz Hotel in New York, we saw Freddy and Betty Roberts dance. After talking with them later, in their hotel room, it seemed only proper that this attractive young team should be appearing in an atmosphere which is strictly Continental.

For Freddy Roberts, who is Spanish by birth, has received most of his varied experience upon the European Continent. His father, then a wealthy Spaniard, took him to Paris when he was in his early teens. There he saw the great Pavlova dance at the Theatre de Champs Elysees. Immediately he was overcome by the classic beauty of her work. Up until this time he had trained to become an engineer. But the fascination which he had felt for the dance was too great and he persuaded his father to let him remain in Paris and study dancing. He began with Olga Spessivitsa and learned the ballet technique.

His career began as partner to the inimitable Mistinguette and was followed by engagements at the Moulin Rouge and various other theatres and clubs throughout Europe. In Paris he met his present partner. They were soon married and came to this country three years ago where he was engaged to appear at the opening of the French Casino. For two and a half years he appeared there in a night-club adaptation of the famous Nijinsky ballet, *Afternoon of a Faune.*

Immediately after this he began rehearsing again with his wife who, incidentally, got most of her experience as a member of the Metropolitan Opera Ballet under Rosina Galli. She is blonde and charming and her thorough ballet foundation, like his, adds style and originality to their work upon the dance floor. They are now called one of the promising young teams in the business.

At the St. Moritz they performed a waltz by Brahms, a tango and a charming little comedy flirtation number with a Spanish flavor. Their engagement will extend indefinitely at the Cafe de la Paix, but upon its termination they will go to Havana where they are already well known.

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Beautiful Studios

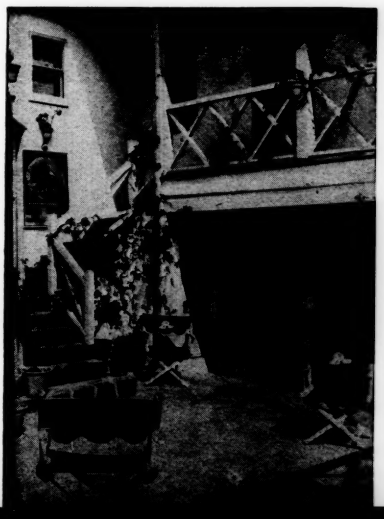
MARCELLA REY STUDIOS, ***Santa Monica, Calif.***

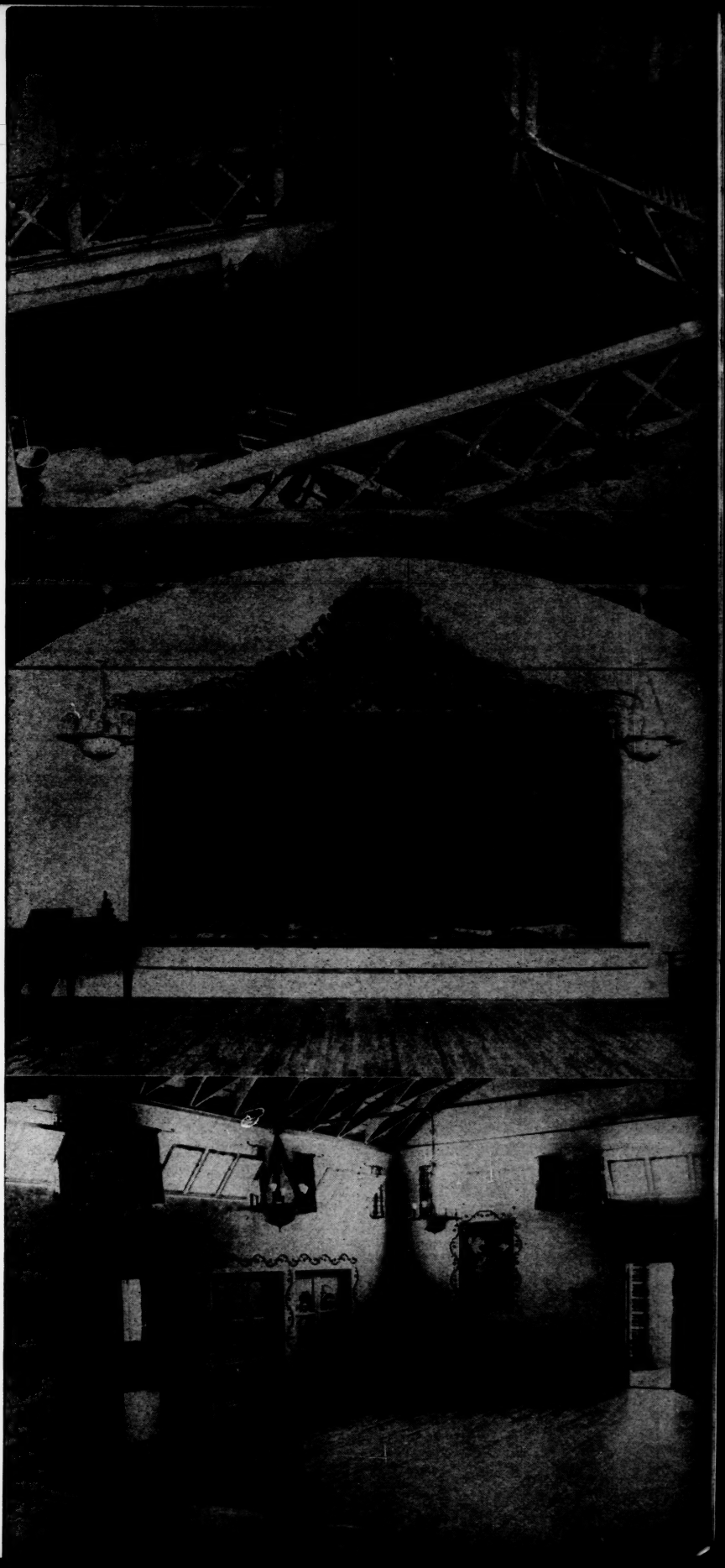
Probably no section of the country offers the opportunity for an historical style of architecture that is as picturesque and decorative as that of California, with its origin as Spanish Territory, its semi-tropic climate and vegetation, with a bright hot sun shining down on brilliantly colored Mexican Indian art and handicraft, and the outdoor living common to this section.

Marcella Rey, who has had the Marcella Rey branch of Ernest Belcher's school of the dance in Santa Monica for eight years, has this summer realized her ambition of having her own building, incorporating in it everything a modern dance school should have, coupled with the charm and beauty of California-Monterey architecture, which is an artistic blending of the old and new.

The building consists of five shops opening onto a central patio with the El Pablo Rey Theatre and studio at the back of the patio, and a spacious apartment over the front shops in which Miss Rey lives. The patio is typically Californian with bright sarapes, strings of chili-peppers, gourds, posters and many flowering potted plants making an unusually interesting entrance to the studio.

(*Continued on page* 38)





Student and Studio

EMMA *and* BESSIE MCINTYRE, *pupils of Louise Southard of Atlanta, Georgia, who recently participated in the program presented by the Dancecrafters at the annual Dogwood Festival*

● NEW YORK, N. Y.—Miss Rosetta O'Neill, who has been teaching in New York and smart summer resorts for the past thirty years, recently compiled a most attractive brochure, containing all the nice things that have been said about her in newspapers and magazines since 'way back. It looks like a record to be proud of!

●

Frances Cole will teach for the North Carolina Convention at Thanksgiving time. Our apologies to Miss Cole's father for misspelling him name in the last issue—it is Howard S. Kolp.

●

In addition to studio work, the staff of Hanya Holm's school is teaching at several outside institutions. Miss Holm herself conducts a course at Teachers College, Columbia University; Louise Kloepper at New York University; Lucretia Wilson at Panzer College; Elizabeth Waters at Finch Junior College and the Brooklyn Museum; Carolyn Durant at the Henry Street Music School; and Henrietta Greenhood at the Y. M. H. A. Hanya Holm will conduct demonstrations at Vassar College, December 1, and at the Brooklyn Institute of Arts and Sciences, December 9.

●

Jules Stone staged the tenth anniversary *Uncle Don* celebration at the New Amsterdam Roof, November 10. He presented two dancing troupes of twenty-four girls each, specialties by Dorothy Andriola and Charles Scheiner, and an exhibition tango by Eugene Schiel and Sarina Hall. Two additions to Mr. Stone's teaching staff are Billy Cross for acrobatics and Manfred Palm to assist Mr. Stone in tap instruction. Dorothy Miller, professional pupil of Jules Stone, has closed at the Long Island Duck Inn and will appear in New York night spots. Lola Karol, at latest reports, had completed her thirty-fourth week in Ben Marden's *Riviera* on the Palisades. The Jamaica Jules Stone studios will run two shows, December 11 and January 29, giving all their pupils a chance to appear.

●

Adolph Blome's two-hour teachers' classes, held every first and third Sunday in the month, will include bar work, *port de bras,* ballet technique, combinations, analyzation, ballet and character routines, and recital material for single, double and group work.

●

John Martin's course in *Elements of the Dance* at the New School for Social Research will feature lecture-demonstrations by Martha Hill with groups from N. Y. U. and Bennington, November 23; and Tamiris, November 30. Appearances have already been made by Lulu Sweigard, Catherine Littlefield and some of her Philadelphia Ballet Co., Esther Junger, Hanya Holm, Martha Graham and Doris Humphrey.

●

Jules Faber handled the training of Charles Peck, now in Samuel Goldwyn's *Dead End.* The boy appeared on Mr. Faber's radio programs and in the Juvenile Recitals, before going to Hollywood.

●

Miss Caroline Brown gave a demonstration on body sculpture, at the Le Quorne studio which was attended by a large crowd. Harriet A. James and Hazel Boone, president and secretary, respectively of the Boston Teachers Association, visited the Le Quorne exhibition classes and their commercial modern class, which is taught by Mr. Amdur, head of the modern department. Clark Howard of Cleveland, who studied under Evelyn Hubbell, is now under Fred Le Quorne's management and is being groomed for a New York debut.

●

Jane Case, representing the Donald Sawyer Studios, will hold a six-week pre-holiday ballroom course in Elmira, N. Y.

●

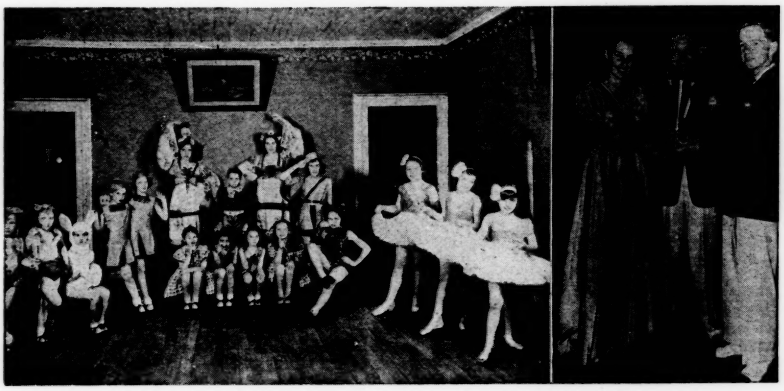
Florence Colebrook Powers has been at Doctor's Hospital recently as the result of a fall. She will resume classes, however, during November.

●

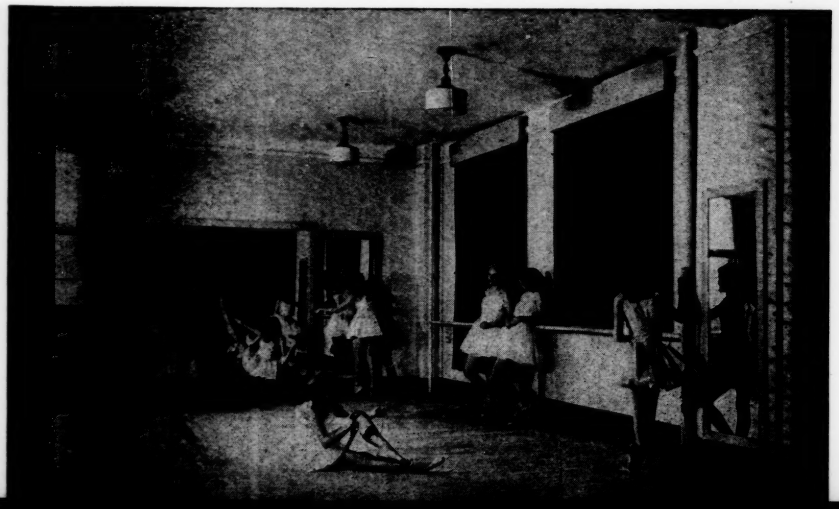
Bernie Sager's Great Neck studio sponsored a *Big and Little Apple* Dance Contest at the Playhouse Theatre, October 27. The winners received the North Shore Championship in these dances.

● NEWARK, N. J.—A beginners' class in modern social dancing started November 3, at the M. C. Richards Studio. Students who proved proficient enough were allowed to enter the intermediate or advanced classes after several lessons. The school holds assembly dances every Saturday evening for pupils and friends.

Left—Some of the pupils of the Roth-Hild School of Dance, Derby, Conn., who took part in the annual recital. Right—DOROTHY KING, TED COLLINS *and* CHARLES BRADLEY, *pupils of A. J. Weber, of Brooklyn, N. Y., who won the Kate Smith cup in the* 1937 *dance contest*



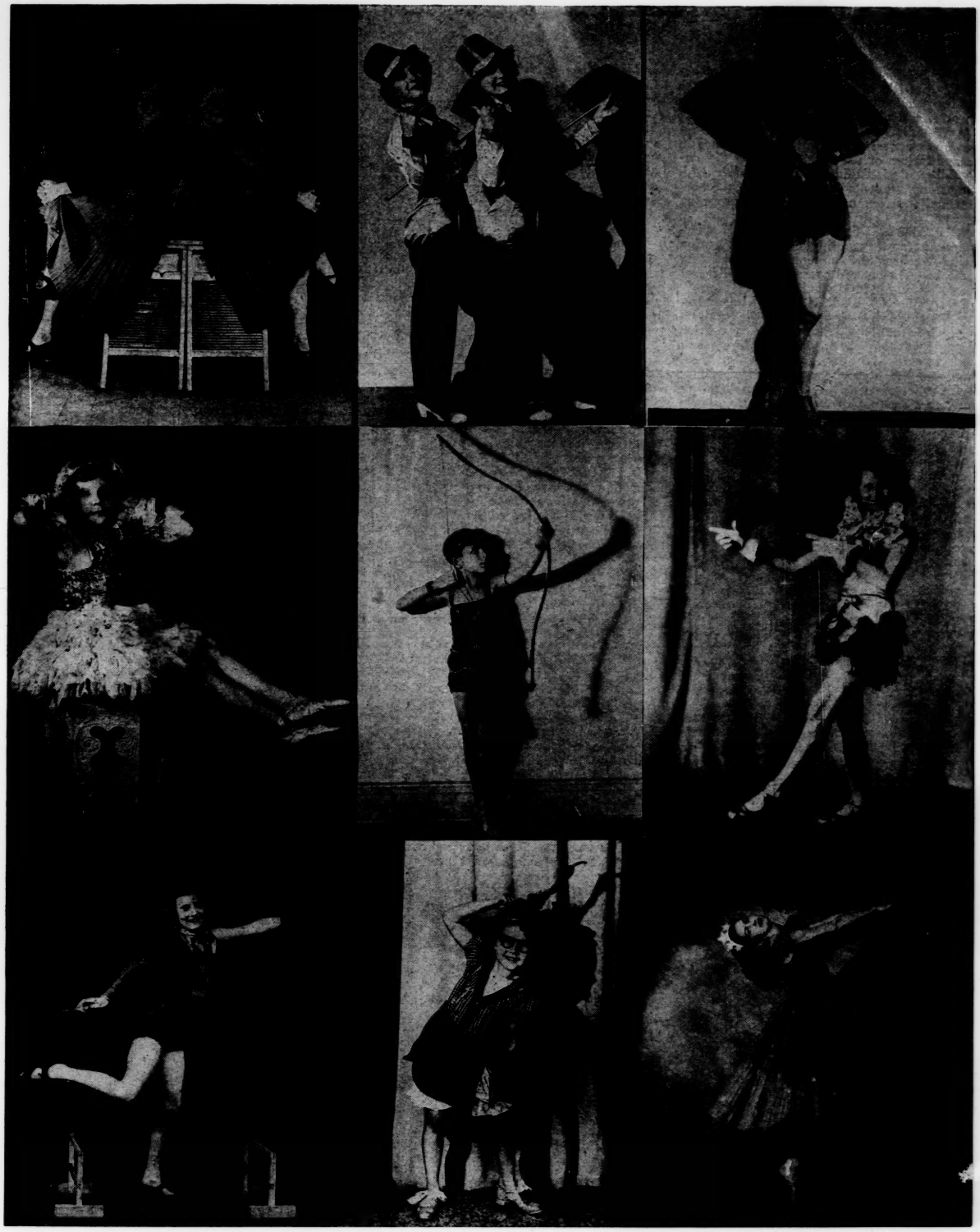
A classroom scene. Students in preparation for HAZEL SHARPE'S *recital October* 10 *in Chicago*



● HARTFORD, Conn.—The Hartford Ballet, directed by Carmel Angelo, will give its first performance of the season, December 11 at the Avery Memorial.

● BOSTON, Mass.—Melvene Ipcar, formerly of the New York Wigman School, is now teaching modern dance technique at Miriam Winslow's studio.

● BOSTON, Mass.—By way of celebrating the anniversary of his fifty years in the theatrical shoe business, S. Capezio is opening a store in Boston on November 15. The new store, which is the first the firm has operated in Boston, will be under the management of Herbert Tieman.



Top row, from left to right: AUDREY BOTKIN *and* JEANNE SHIELDS, *pupils of Biba Shields, Duquesne, Pa.; The Crossers,* JEAN *and* CARROLE, *of Rays Dance Studio, Findlay, Ohio;* ELNOR MAE OYER, *Kansas City, Mo., dancer and teacher*

Second row, reading left to right: ROSANNE BIBER, *pupil of Christina Brownsweiger, Bayonne, N. J.;* JOSEPH HARRIS, *student of Theodore Smith, Detroit, Mich.;* TRESSIE HANDLEY, *pupil of Annie Sykes Hill, Birmingham, Ala.*

Third row, left to right: MARGARET DUFFY, *winner of first prize at Hank Keene's Amateur Show, pupil of Arita Lee, Meadville, Pa.;* BETTY MAY FRANCIS, *student with Gladys McClelland of Rochester, N. Y.;* MOZELL PRUDEN, *featured dancer of the Frances Leighton Dashiell Studio, Brownsville, Texas.*

● ERIE, Pa.—Betty McDannell and Robert Kirkpatrick, instructors at the Erie Dance Academy, announced their engagement, October 21, and plan a November wedding.

● WASHINGTON, D. C.—The Phil Hayden Studios presented the first performance in the auditorium of the new District of Columbia Tuberculosis Sanitarium at Glendale, Md. Professional students from the Hayden School presented fourteen numbers for the program, October 2.

● CHARLOTTE, N. C.—Frances Henderson taught at the Florida Society convention during October. She conducted a dance forum at the last session and presented her ideas of dance training with ballet as foundation.

● DAYTONA BEACH, Fla.—Mme. Mascotte Moscovina was in charge of the local arrangements for the Florida Society convention at the Peninsula Club. Mme. Moscovina's pupil, Jocelyn Manville, danced two classical ballet numbers for the assembled teachers; Josef Castle presented his assistant, Elizabeth Laird, in a Russian character dance; Kathleen Brennan and Patricia King presented several pupils in a group of tap numbers; Helga Ebsen showed two students in novelty tap dances; and Theresa Rubenstein, teacher from Miami, performed in a ballet number.

● TARPON SPRINGS, Fla.—Josef Castle has in preparation a new program of *Ballets Castle*, in addition to the regular repertoire of six ballets. Noreen O'Neill, a new member of the company, will appear in modern work.

● SHREVEPORT, La.—Ruth Natacha Thomas has changed her headquarters from Texarkana, Texas, to this city, so as to be nearer her chain of schools.

● CLEVELAND, Ohio—Viola Schoulin is feeling very proud of the fact that a dozen of her pupils have won prizes in the local Amateur Radio Show staged every Sunday afternoon on station WCLE, sponsored by Burt's of Cleveland. The students are from five to sixteen years of age.

● COLUMBUS, Ohio—Merle Brandenburg will teach ballroom dancing this season at the Oscar Conrad School. Classes have been arranged for beginners, intermediate and advanced students, presenting the latest dance creations in modern ballroom and swing steps. A special feature of the Conrad School is their monthly dance session to enable students to try out the steps they have learned, accompanied by a regular orchestra.

● DECATUR, Ill.—Grace Bowman Jenkins has had great success this year on her teaching tours with the new plan which allows each teacher to bring two students to the sessions. The teachers may handle their own pupils while learning acrobatic and adagio instruction. The motion pictures shown at the end of classes, which illustrate various tricks in both slow and normal speeds, are proving very popular.

● NILES CENTER, Ill.—Margot Koche has been reengaged as soloist with the Ruth Page Ballet at the Chicago City Opera Co., which opened with *Aida*, October 30. Since Miss Koche's return from tour she has opened a new studio in Evanston, Ill., a north shore extension of the Chicago Conservatory, where she directs the dance department.

● OSHKOSH, Wisc.—The Del-Wrights will move their studio to Chicago, Ill., after the first of next year, so as to be more centrally located for their work. Their plans for Chicago are to conduct a permanent studio for teachers only. The continued demand for routines and teachers' courses have made this change necessary.

● MADISON, Wisc.—"Daddy Kehl" has fully recovered from his eye infection, we are glad to hear, and is back with his son, Leo, in his own studio once more.

● MILWAUKEE, Wisc.—Julian Francesco has perfected a simple system of dance notation similar to that of music study. The new plan has been used in his own classes with marked success.

● DALLAS, Tex.—Veronine Vestoff conducted a masters' class in ballet at the Sam Bernard Studio, October 31, making his first appearance in Dallas while on tour. He presented material suitable to teachers in small towns as well as in the larger cities.

● DETROIT, Mich.—The Monte Carlo Studios have entered their third year as an educational center in this city. Their pupils in tap, radio and vocal departments have appeared many times on various local radio programs. In addition, one student was chosen for the *Follies* on Broadway and several were on the Major Bowes Hour in New York. Their faculty includes Arvid Friedlund for acrobatics, Monte Colbert teaching tap, and Nicholas Tsoukalas as ballet master.

● ADELAIDE, S. Australia—Dorothy Slane reports that she was in charge of the ballets for *Viktoria and Her Hussar*, a professionally produced operetta which used amateur performers. Twenty-six of Miss Slane's pupils took part in the Ballets, with the teacher and her partner doing the *pas de deux* in Chopin's *Grand Valse Brilliant*. A second production, November 20, will be *The Vagabond King*. Miss Slane mentions that there is a lively interest in dancing here, which increases every year.

CHICAGO
by MARION SCHILLO

● Steinmann School students have made many appearances at entertainments recently. They performed at the Chatham Community Church, a meeting of the Townsend Club and a huge community Hallowe'en Party in Grand Crossing Park Fieldhouse. The talented young artists were well received at these gatherings.

Helen Steinmann has accepted an invitation to teach two periods at the one-day Normal Course for teachers, November 21 in Des Moines, Iowa. She will teach a Spanish Castanet routine, one of her own compositions, and two ballet dances for children. Miss Steinmann presents her pupils the last Sunday of each month in a matinee recital. The programs, which are always interestingly varied, are anticipated with pleasure by those who have seen them.

Helen Steinmann will present original character numbers at the December meeting of Florida teachers in Miami. The dances will include *Marianas*, a colorful castanet dance.

●

Lurlene Griffith will present Dorothy Carrington in a dance recital November 14, at the Cube Theatre of the Dance.

●

The Chicago Association of Dancing Masters has moved from the Sherman Hotel to the Hotel Congress. Secretary Ashton will now have his office and the Association's permanent headquarters in Room 1640 of the Congress. Monthly meetings of the Association will hencceforth be held in the Pompeiian Room of the same hotel.

The first meeting to be held in the new quarters took place Sunday, November 7, and the following faculty was featured: Edith Rayspis, jazz toe; Hal Christian, tap; Ruth Pryor, ballet; Bruce R. Bruce, assisted by Ernest Geibel, acrobatics; Paul Shahin, Hawaiian ballroom dance.

●

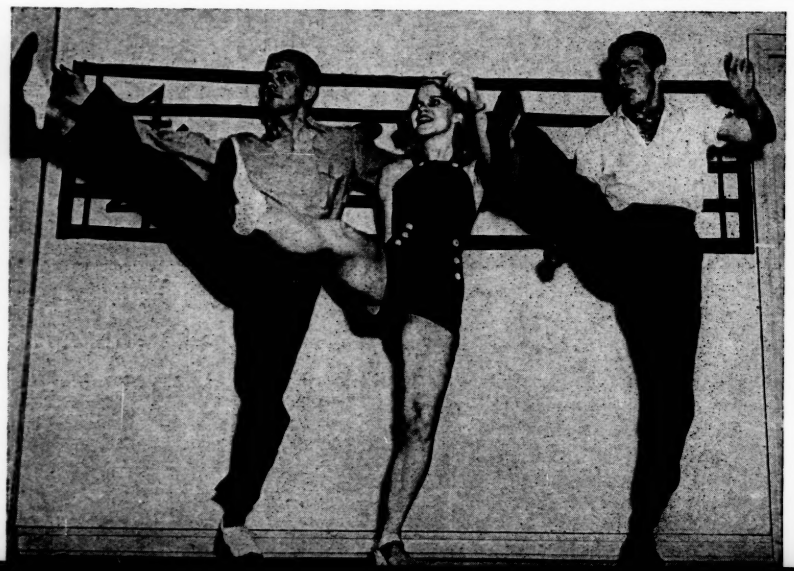
The third season of the Graff Studio shows several changes in personnel and curriculum. Mildred Zook teaches children's classes with modern and creative technique. Grace and Kurt Graff have developed a second studio, where Helen Cernusak will again teach tap dancing. Ballroom has been added for the first time this season and ballet is an innovation, to be taught by David Ahdar of the Chicago Opera Company. The Graffs themselves are adding courses in Dance Composition. ●

Louise Dale Spoor, organizer and supervisor of the Federal Theatre Dance Unit in Chicago, reports that two lecture-demonstrations will be given at the Blackstone Theatre in late November by Grace and Kurt Graff and Berta Oschner. These events will be attended by invitation only, the tickets to be distributed by Marion Schillo, THE AMERICAN DANCER representative in Chicago. The Dance Unit was organized as a result of the great enthusiasm aroused by the dance arrangements of the Graffs and Berta Oschner in *Oh, Say Can You Sing*. Early in December an *Evening of Ballets* will be given at the Blackstone Theatre, tentative plans include a one or two week run in Chicago and then a road tour. After the first of next year, another production will go into rehearsal for the second *Evening of Modern Ballets*.

●

Hazel Sharp presented a group of her advanced students in a dance program at the Goodman Theatre, October 10. The opening ballet, *Chanson*, was a classical piece in which Charlene Rose was soloist, performing with precision and feeling for the ballet. The ensemble work was excellent, as were the solos of many well-trained students. Ruth Martin Chrastka performed a spirited Mazurka. Augusta of Hess appeared as guest artist, doing a Brahms Slavonic Dance with interesting effect. The work of Miss Sharp's Dorothy Werckenthien and Leda Ann Huelsmann compared favorably with that of the guest performer, who is a member of the

LOUIS DA PRON, *Columbia Studios dancer*, LORRAINE KRUGER, *RKO featured dancer, and* JERRY MACK, *Hollywood teaching director, who is rehearsing them in a new routine*



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Rene Blum Ballet. Miss Sharp had arranged dances which suited well their charming young personalities. Ursula Deasey did a lovely number called *Reverie Interrompue,* to music by Tschaikowsky. The performance left one with the wish that Miss Sharp would give us more of these talented young dancers.

●

The Gladys Hight 1938 European Dance Tour has developed greatly within recent months. Miss Hight has arranged to give a Technique Course in London, June 5 to 11. A Material Course will be held on board the Lafayette, in the Grand Salon during the voyage to Europe. Many famous teachers will welcome Miss Hight and her tour, and distinguished schools throughout Europe will be visited by the group. The tour will be divided into three groups, accommodating those who wish to remain four, five or six weeks. Many teachers who went on last year's tour will make the trip again in 1938.

Miss Hight has an all-male ballet class in her Chicago school this season. She is training them in a Siamese ballet, *Roma and Sita,* to be presented in the Spring. Zina Glad, student of Gladys Hight, is now conducting her own school in Indiana.

CALIFORNIA
by DORATHI BOCK PIERRE

Billy Dryer, well known tap teacher, died October 14, in Hollywood.

●

Aron Tomaroff danced at a concert, October 2, given by the Russian Historical Society of San Francisco. He performed with Nina Sablina, a member of the organization. Mr. Tomaroff's new school is building up very nicely, he reports, and he plans to hold courses later in Sacramento and Fresno.

●

Nico Charisse, formerly of Fanchon and Marco, has built himself a new dance studio building, incorporating all the latest features in modern design.

●

Jerry Mack is now specializing in line and chorus work at his Institute of Dance Research in Beverly Hills.

●

La Meri, dancer from Louisville, Ky., who made a name for herself abroad, has returned from China, where she had to give up dancing because the lights were turned out every night, in fear of air raids.

●

Ernest Belcher has added a department of acrobatic dancing to his school, with George Suzanne heading it.

●

Reports from San Francisco carry glowing praise for the opera ballets created this season by Serge Oukrainsky.

●

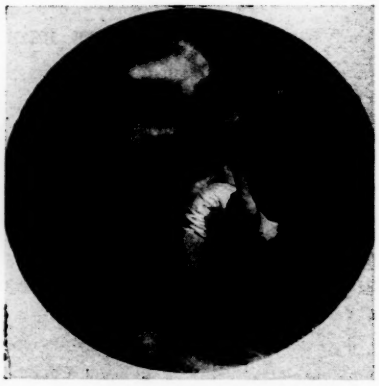
Dorothy Lyndall has formed a group of ten-year-old Junior Dancers, whom she is making a self-supporting group, including self-management. Miss Lyndall has a class in dancing for the faculty women at U. C. L. A. this season and at Pasadena Junior College.

●

The Sara Mildred Strauss-Martha Deane dance studio has opened its first term in the new El Capitan College of the Theatre.

CANADA

● LETHBRIDGE, Alberta — The Eildon Brander school is now rehearsing for a Christmas Pantomime to be presented at the Capitol Theatre during Christmas week. This is Miss Brander's second year of teaching in Lethbridge and her studio becomes more firmly established here as time goes on.



MURIEL HUNTER, *10-year-old pupil of Doreen Groom, Hamilton, Ontario, Canada*

MARGUERITE E. WALSH, *who teaches in Galt, Ont., Canada*

● MONTREAL, Que.—The Rialto Dance School started its new term, October 2, with a show in the Rialto Theatre, which is in the same building as the studio. Most of last season's pupils took part in costume and the show played to a capacity house. The school is divided into three parts: normal school for children, tap dancing for all ages, and social dancing classes. There is private ballroom dancing throughout the week. Gold, silver and bronze medals are given to the best all-around dancers in the normal school at the end of the season, and a ballroom trophy to the best dancing couple at that time. Every pupil is given a school button to wear.

● HALIFAX, N.S.—Miss Audrey Romilly and her two sisters have opened a studio of ballroom dancing here this autumn and are welcome newcomers to the dance world.

● OTTAWA, Ont.—Owing to its enormous increase in business, the Sinclair School of Dancing has moved to more spacious and modern studios recently. They now occupy two floors, with the business office on the first floor, and the reception room, practice room, dressing rooms and studio on the second floor. The school has been furnished entirely in modern style. Ballroom dancing is taught by Mr. and Mrs. F. H. Sinclair while Rose Sinclair Flesher is in charge of ballet, tap and acrobatic departments. The Sinclairs offer a ready welcome to any teacher visiting their city.

"A Night in Vienna" in which the following pupils of Marjorie Livinson's Rialto Dance School, Montreal, Canada, appeared: THERESE GENDRON, MARYSE BAGENIIS, JEAN BOLTUK, LAURENCE CAGNON, JESSIE HARDCASTLE, FIFI AYRIS, VIOLET BEAUPRE, PATRICIA CAIE, EUDICE ABELSON, GERALDINE REINBLATT, PEARL NEBACH, HELEN POPE, LILA HERER *(in hoop)*, VERA EVANS, JEANINE ST. JEAN, RAIZEL ARONOVITCH

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DANCE IN INDIA

(*Continued from page* 11)

Mohini Atam, Dasi Atam, etc., seem to be derived from this to a greater or lesser degree.

At present, I am much interested in the *Kathakali* dance. The classical name for *Kathakali* is *Ramanatam;* and a parallel dance-play which deals only with the *Bhakti Rasa* is called *Krishnatam.*

The *Kathakali* is really a highly evolved form of pantomime, having music, dancing, acting, story, gestures with startling facial expressions and eye movements. All the different types of these dance-dramas derive their plots from the Hindu Sacred Books.

The marvelous *Kathakali* dancers are quite simple people, belonging to any caste, and during the winter season, the most pleasant time in Malabar, they go about like a traveling troupe, giving performances. No women take part in these dance-dramas, for it is impossible for them to produce the different movements.

The singers and drum players stand behind, and the verses out of the *Mahabharata* or the *Ramayana* that are recited behind the dancers are at once shown by the *mudras* (hand and finger gestures). These truly great dancers are such masters of the art of expression that to change quickly from one sentiment to another is not difficult for them. The performance takes place almost throughout the night, and one may observe one of the most marvelous systems of make-up employed. The dancers actually go to sleep while their faces are being done up. The ridges and partitions formed are made by means of rice paste, and must be seen, if one is to believe how excellent and well done the whole make-up is.

In Travancore and elsewhere, I have often been asked if it would not be advisable, in view of the modern times, to make some changes in the *Kathakali* performances and introduce innovations. I maintain that it would be fatal to change anything. I admit, however, that *Kathakali,* as it stands today, might not find popular ovation outside Kerala, but still it serves as a repository of a great art and will serve all ardent dancers and art lovers as such.

It is my heart's most urgent desire and my mind's most treasured ambition to do intensive research and reconstruction work in India's dance and music through the model School of the Dance and Music which I am about to open at Benares, India, in cooperation with Mr. and Mrs. Leonard Elmhirst, Miss Dorothy Straight of Dartington Hall, and other patrons, friends and students of the arts the world over.

(*Transcribed by* Basanta Koomar Roy)

Beautiful Studios

(*Continued from page* 31)

The studio is remarkably complete owing to the fact that Miss Rey, through experience, found that the majority of dance studios never took into consideration the importance of having a place where recitals and concerts could be given. She decided that she would build a small but complete theatre, having it arranged so that the seats would be folding chairs easy to remove, leaving a large clear floor space for class work.

She has been very successful with her idea and it is a plan other teachers could profitably follow.

Entering from the patio you step into a small lobby, on your left the box-office window, and on your right the checkroom which is also used as a private consultation room; and there are rest rooms here separate from the dancer's dressing rooms.

There is one large center entrance from the lobby into the theatre which seats two hundred. On the left wall are two barres, with two beautiful Spanish dance posters framed flat upon the wall. Miss Rey has several of these rare and valuable posters which add greatly to the atmosphere and charm of her studio. The opposite wall consists of a series of folding doors which open into a smaller room which is used for private lessons, and as a promenade during a concert. Off this room is a small kitchen for serving; also the dressing rooms and shower. This room also connects directly with the lobby, making it unnecessary to go through the auditorium to get to the stage. The studio is equipped with two large rolling mirrors that may be used where they are needed.

The stage is small but complete in every detail. It is twenty-five feet across, sixteen feet deep and has a twelvefoot procenium. There are flys for hanging scenery, a complete switchboard, and a booth for spotlights. The theatre has a ventilating system and a "short-truss" earthquake-proof roof. There are stage-door exits, and dressing-rooms under the stage.

The decorating shows unusual taste and was done by a Mexican artist, Ignacio Martinez Rendon, well known for his theatre decorating in California. The walls are white with the stylized Mexican designs on the doors and over the stage painted in brilliant pure colors.

The furnishings are largely authentic Mexican pieces; and the painted monk's-cloth curtain reflects the mountains and cactus of the desert.

Harald Kreutzberg

(*Continued from page* 18)

tions and, in fact, designs all his own costumes. "With the idea for a dance, there comes at once the idea of the costume," was the way he explained his versatility.

The design is first cut out in some cheap material, and dance movement is worked out in it, since he must know exactly how adaptable it will be to the dance. Mr. Kreutzberg says he really gets the feeling of an interpretation when he wears the proper costume for it, since loose or tight sleeves, the length of the robe and other features may inhibit certain actions or leave them free. Lights, of course, are suited both to costume and mood of a number. It has become a matter of routine with him to arrange lighting effects and usually occupies no more than twenty minutes in each new theatre.

Audiences differ widely and so does the dancer's reaction to them. Harald Kreutzberg thinks "American audiences are wonderful. They are so terribly eager to take in something, even if they have never seen me before. It is especially thrilling in a small town, when I may not have expected much and it turns out to be a wonderful recital." France and Italy, he has found, have little interest in dance recitals given by one person. They are more receptive to ballet troupes or larger spectacles in general. Even in London it is a little difficult "when one has not a big performance to offer."

Next April he will have a novel experience, acting and dancing in a motion picture, probably to be made in Vienna, by Willy Forst, who did *Masquerade.* Mr. Kreutzberg is slightly wary of motion picture methods; he would like the whole film to be very much a dance, with everything in rhythm, so that the formal dances which are necessary may not appear too suddenly and awkwardly. He does not know how nearly this desire will be accomplished, but he does expect his stock of impressions to be considerably enlarged, reflecting, "If I look around, something will go in," pointing to his head, "and perhaps in seven years something will come out from it."

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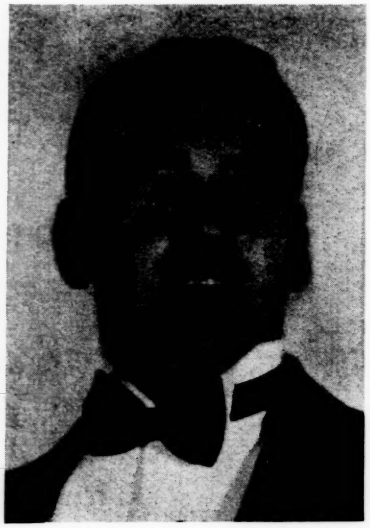
D.T.B.A. BULLETIN

by **ROBINA SWANSON,** ***Secty.***



DONALD GRANT, *elected president of the D. T. B. A. of N. Y. at October meeting*

At the annual election of officers, which took place at the October meeting of the New York D. T. B. A., Donald Grant, of Hastings-on-Hudson, N. Y., was chosen as the Association's president for the coming year to succeed Cedric Lindsay, Flushing, N. Y., under whose single term the membership was increased nearly 100%. Mr. Lindsay declined the nomination for a second term, but was nominated and elected to the post of 1st vice-president. Others elected to office were Mary O'Moore, Forest Hills, N. Y., 2nd vice-president; Joseph Auerbach, New York City, 3rd vice-president; Margaret Burton Inslee, five-year director. Thomas E. Parson, New York City, and Robina Swanson, Mineola, N. Y., were re-elected executive secretary and treasurer, respectively. Frank Howell, Brooklyn, N. Y., and Don LeBlanc, New York City, were made sergeants-at-arms.

Committee chairmen appointed by President Grant were as follows: Peggy V. Taylor, membership; Adolph Blome, examination; and Bernie Sager, entertainment. Jack King was appointed master of ceremonies. Incumbent directors are Marion Howell, Mildred Drewes, Jack Manning and Frank Small.

Guest teachers for this session were Hazel Kranz, who presented two pleasing baby numbers, and Boris Novikoff, who gave a demonstration of ballet technique. Divertisement was furnished by Judith and Jacques, who gave an entertaining demonstration of exhibition ballroom.

The next meeting will be held at the Park Central on Sunday, November 28, at which time Albert F. Leonard, Katherine Woodworth and Mari Tamsun-Houser will present tap ballroom and baby dances.

Plans for the Christmas Normal School include, to date, a faculty consisting of Leon Fokine, ballet dances; Ernest Carlos, tap; Bill Pillich, tap and precision; Ethel Mount Mozar, line work; Johnny Plaza, acrobatics; Angel Cansino, Spanish; Donald Sawyer and Jack Casey, ballroom; Mme. Serova, baby dances; Walton Biggerstaff, modern; and M. C. Diedrich, business lectures.

A DANCER'S DIARY

(*Continued from page* 16)

"We're dancing at the theater tonight," I said.

"Of course. I knew it all the time," said Peter and began to unstrap his contraptions. "Here, one of you hold this palette and mind you keep out of the paint. You take these brushes." And we stood watching him unfold what looked to be a Chinese puzzle but turned into an easel for canvas and a cute little chair that stuck upright in the sand like a trolley conductor's seat. He buried the end of it and sat down. Then he reached into a great brief-case which I hadn't noticed before, pulled out a canvas and called:

"All right then. Give me back those things. Can't you talk? What's your names?"

"Dorina and Betty," I offered. "We talk, but you're so interesting to watch it's much easier not to."

Peter put his head back and howled with laughter. Then he looked at us both in a funny way, as if we were trees, or stumps or just plain sand.

"You two come out here again tomorrow and I'll see if I can't get you down in oil. But do you mind running along now, my little friends? This is my particular spot of beach and I am in the mood to paint waves. And when I am in the mood I am in the mood, as it were. Goodbye, until tomorrow." And with a wave of one very bent-up brush he turned to his canvas and began stroking at it. I felt as shut out as if he'd closed a door.

"Well!" said Betty and looked at me, raising her eyebrows. So we rescued our socks and went on up the beach to the house.

"I wonder if he's famous?" I asked.

"A person with all those colors on at once would have to be famous to get away with it," said Betty, kicking at a conch shell.

I still wonder who he is, and it's hard to wait until tomorrow to get painted. Perhaps he is a famous artist and my picture and Betty's will hang in some great gallery.

I have just finished writing Chichantinoff, Diary, and have told him everything about the awful stage, how hard it is for me to hold my *pointe* with that heavy costume and how I miss ballet.

I hope and pray the opening tonight will be a success for Storky's sake. He's probably down on his knees with a scrub brush helping the men.

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Christmas Dreams

by ESTELLA FLANDERS GREEN

IN ONE ACT

SCENE: Modern living room. Large arm-chair upper L, piano down R, fireplace center back, three stockings hung at mantel, large "Mother Goose" book lying on the floor near the chair.

CAST OF CHARACTERS

The Lonely Child	Miss Muffet
Sandman	Humpty Dumpty
Mother Goose	The King's Soldiers
King Cole	Queen of Hearts
Fiddlers *Two*	Two Ladies of the Court
The Page	Mrs. Santa Claus
Georgie Porgie	Mother
Bo-Peep	Father
Boy Blue	Curley Locks
Mistress Mary	Jill

(The Lonely Child seated in arm-chair, stretches, yawns and rises.)

LONELY CHILD: Ho-hum! I am sorry now that I did not go with mother and father to deliver the Christmas baskets. There is not a soul to talk to and I don't know what to do with myself. (Wanders around aimlessly.) Oh, well, I guess I'll play the piano. (A piano solo may be inserted here, or, if the child taking the part does not play, at least have her play a few chords.)

(Lonely Child then walks over to the three stockings hung by the fireplace, adjusts them, then espies the Mother Goose book lying on the floor.)

Who left my Mother Goose book here on the floor, I wonder. (Picks it up, looks at it a moment.) Perhaps if I read awhile I can keep awake.

(She curls up in the chair and reads aloud.)

"Old Mother Goose when
She wanted to wander
Would ride thru the air
On a very fine gander.

Mother Goose had a house,
'Twas built in a wood
Where an owl at the door
For a sentinel stood.

She had a son Jack,
A plain looking lad
He was not very good
Nor yet very bad."

(She turns the pages and continues reading.)

"There was an old woman who lived in a shoe,
She had so many children she didn't know what to do
She gave them broth without any bread.
She whipped them all soundly and put them to bed."

(Looks up from book.)

I wonder if Mother Goose is the old woman who lived in the shoe.

(She turns to the book again, but reads silently this time.)

SOFT MUSIC: *Prelude by Nevin*

SANDMAN: (Enters dancing, during which he skips around Lonely Child throwing imaginary sand in her eyes. She rubs her eyes, smiles at him wistfully and makes a vain effort to remain awake.) I'll put her to sleep yet. (He stops his dance and throws sand with both hands. She finally closes her eyes.) There! I knew I could do it! (Triumphantly.)

MOTHER GOOSE: (Peeks in the door.) (To Sandman) Is she asleep?

SANDMAN: Yes, sound asleep, Mother Goose!

MOTHER GOOSE: (Calling over her shoulder.) Come, children, this Lonely Child is fast asleep, and we must entertain her in her dreams. (She walks over to the chair, sees the book in the child's lap, picks it up and looks at it.) Bless her heart! She even reads about us on Christmas Eve. I wonder what old Santa would say if he knew.

(By this time the Mother Goose Characters have entered very silently in marching order. Mother Goose claps her hands and they all stand still. She motions for them to arrange themselves in groups and they do so.)

SANDMAN: I had a hard enough job putting her to sleep. You had better start building your dream right away or I will have to do my work all over again.

MOTHER GOOSE: Yes, we will start right away, and when our work is done I may have a surprise for all of you.

ALL: A surprise! Oh, how lovely! (Eagerly.) Let's start our dream right away. Let's play a game!

MOTHER GOOSE: What game do you wish to play?

ALL: (Clamoringly.) Mulberry Bush! Mulberry Bush!

MOTHER GOOSE: Very well, Mulberry Bush it shall be.

(They all form a circle around the sleeping Lonely Child and sing one verse only of *Here we go 'round the Mulberry Bush.*)

(The circle opens into a semi-circle, facing front.)

GEORGIE PORGIE: (Timidly.) Now can we "Sing a Song of Sixpence"?

(They all repeat a verse in a sing-song fashion while a line of Blackbirds enter and perform a tap dance then exit.)

MOTHER GOOSE: Children, this is Christmas Eve, and I think we should hear from our friend Jack Horner. Come, Jack.

(Jack Horner enters with a big "plum" on his right thumb. He is followed by other Jack Horners with "plums" and cooks carrying pies. Any musical comedy couple dance can be used nicely here for either one couple or a group of couples.)

SANDMAN: Did you hear that Old King Cole has been studying voice?

(Old King Cole and Two Fiddlers enter.)

Hush, here he comes. Perhaps we can coax him to sing for the Lonely Child's dream. (To King Cole, after all except Mother Goose, whose back is turned, have curtsied or bowed.) King Cole, will your Majesty not sing for us? I am sure Mother Goose will feel highly honored.

MOTHER GOOSE: (Who has been busy helping one of the little ones, turns, upon hearing her name spoken.) What is that you say? I was busy and did not hear. (Seeing King Cole she curtsies.) Good evening, your Majesty.

ALL: We want King Cole to sing for us.

MOTHER GOOSE: (Reprovingly.) Children! Oh yes, King Cole, please do. (Curtsy.) I beg your Majesty's pardon. I mean will your Majesty not honor us with a vocal selection?

KING COLE: (Jovially.) My dear Madam, (bowing) nothing could give me greater pleasure (pause) than to grant any request of yours.

MOTHER GOOSE: (To page.) Escort King Cole to the piano. (King Cole and the Fiddlers walk in state, the King sings, the Fiddlers pose and then all three may dance.)

All applaud.

MOTHER GOOSE: (Appreciatively.) Your Majesty's singing was very delightful. (To the soldiers.) Prepare the King's throne.

(The King's Men arrange a throne at the R.)

KING COLE: Perhaps you would enjoy hearing my Fiddlers. I have only two with me this evening, as you will see. Being a very fine musician my third Fiddler was summoned to play the Christmas Bells for Santa Claus.

ALL: (Ecstatically.) Ohhhh! Ohhhhh! Ohhhhh! How lovely!

KING COLE: Fiddlers, to the front!

(Fiddlers bow and move fwd. (A musical number for two violins can be used here, or if the Fiddlers are costumed in a close fitting knitted garment a big fiddle can be painted on it and they could perform a striking acrobatic number.)

General applause on stage.

HUMPTY DUMPTY: (To Bo-Peep.) Little Bo-Peep, what are you looking for?

BO-PEEP: (Indignantly.) For my sheep, of course, silly. I can't find them anywhere. (Weeps.)

BOY BLUE: I'll help you find them. (Runs center stage and blows a loud blast on his horn. Children all clap hands over their ears.)

MOTHER GOOSE: (Distractedly.) Oh me, oh my! If you don't stop blowing that horn the sheep will run miles and miles away. Then Bo-Peep will never find them. (Boy Blue stops blowing his horn and appears very repentent.) Bo-Peep, you spend altogether too much time looking for those sheep. Why don't you leave them alone?

ALL: (Sorrowfully.)

Little Bo-Peep has lost her sheep
And can't tell where to find them.
Leave them alone and they'll come home
Bringing their tails behind them.

(Boy Blue has fallen asleep at L down stage.)

MOTHER GOOSE: (Goes to Boy Blue and shakes him.) Boy Blue, you are a great trial to me. Here you are sleeping when you and Bo-Peep should be practicing your music lessons. I haven't heard you play a note for a whole week. (Boy Blue sits up, rubs his eyes, looks at his fingers and moves them as though playing the piano.)

BO-PEEP and BOY BLUE: Oh, yes we have.

MOTHER GOOSE: Then let me hear what you have done.

(Bo-Peep wipes her eyes with corner of her frock and Boy Blue rises and gives horn to nearest child. They play a piano duet or the words can be changed to substitute a saxophone duet or dance number.)

(Bo-Peep curtsies to King Cole both before and after performing. Boy Blue bows.)

General applause.

MOTHER GOOSE: I can't imagine when you practiced. (To Mistress Mary.) Mistress Mary, won't you help this dream along by singing?

MISTRESS MARY: I don't want to sing.

ALL: (Coaxingly.) Oh, please do.

MISTRESS MARY: (Stamping her foot.) I won't!

MOTHER GOOSE: Mistress Mary, I have decided you had better not sing this evening.

MISTRESS MARY: (Greatly surprised.) Why, Mother Goose, you know I have my song all prepared. The very idea! (Indignantly.) What is more, I am going to sing.

(Mistress Mary marches down stage center, Mother Goose smiles knowingly, all place index finger to lips cautioning secrecy.)

(When Mistress Mary finishes her song she may dance if desired. A group of girls similarly costumed enter, each carrying a tiny bright green sprinkling can in the R hand and a small flower pot containing a bright red poinsettia in the L hand. They sing and dance or just dance, any popular number.)

MISS MUFFET: (Screams and jumps up suddenly, runs center stage very much frightened.) Ohhhhh! Ohhhhhhhhhhh!

ALL: (Stirring about excitedly.) What is the matter?

MISS MUFFET: (Breathlessly.) Did you see it?

ALL: See what?

MISS MUFFET: Oh, that horrid spider! I thought it was going to eat me.

(An acrobatic dancer in a spider costume performs and exits while Miss Muffet is pacified and consoled by several of the characters.)

MOTHER GOOSE: (Who has pretended to chase the Spider with her broom.) (To Miss Muffet.) There, there, dear. Do not be alarmed. Suppose you dance for us and forget all about that ugly old spider.

MISS MUFFET: (Delightedly.) Oh, I just love to dance.

(Mother Goose motions for her to start. Miss Muffet would be delightful in a toe routine.)

General applause.

HUMPTY DUMPTY: I can dance better than that!

ALL: You! (They look surprised and the girls start to titter.)

HUMPTY DUMPTY: Yes, I can. (Indignantly.)

(The King's soldiers realizing what Humpty Dumpty has said throw back their heads with a loud guf-faw, laughing loudly. The King is indignant and motions for them to be still.)

KING COLE: That will do! (Soldiers stop suddenly as though frozen and then they salute.)

MOTHER GOOSE: (Trying to suppress her mirth.) Come, Humpty, let us see what you can do.

ALL: (Start in sing-song fashion.) Humpty-Dumpty sat on a wall. . . .

MOTHER GOOSE: Hush, children! Come, Humpty.

HUMPTY DUMPTY: (Steps for'd, bows jerkily, performs an eccentric or acrobatic number, falling flat at the end.)

ALL: (Gasping.) Ohhh! Ohhhh!

KING COLE: (Rising.) Soldiers! To the rescue! Pick him up!

(Soldiers salute, turn and march to position. They perform a military routine, simple or intricate, at the end of which they attempt to lift Humpty Dumpty with their spears. Each time Humpty Dumpty lifts up a little and drops flat again with a groan.)

PAGE: (Enters blowing bugle or trumpet.) The Queen arrives! The Queen arrives!

(Enter Queen of Hearts preceded by two Ladies of the Court, each with a basket on the L arm.)

(Soldiers quickly drag Humpty Dumpty to one side. Girls curtsy and boys bow. King rises and walks toward the Queen. Soldiers arrange a second throne to the L of the King's. King Cole ushers Queen of Hearts to the seat beside his. Before sitting the Queen turns to Mother Goose.)

QUEEN OF HEARTS: Dear Mother Goose, I have brought some lovely tarts for your party, which I, myself, prepared this very morn. (To Ladies.) Ladies, distribute the tarts. (Queen is seated, then turns to King in conversation.)

HUMPTY DUMPTY: (Sitting up and taking notice. He reaches for a tart.) Oh, this is our surprise. I want some.

MOTHER GOOSE: (Handing him her tart.) Take this one. No. Humpty, there is still another surprise in store for you, that is if you balance yourself and do not fall down again. (To Queen.) Dear Queen, there is just one thing more we would like to have you do for us. We do want you to sing.

QUEEN OF HEARTS: I shall be delighted, but first I want my Ladies to show you some new steps they have just learned.

(Ladies of the Court perform a Toe Minuet.)

(As they finish the Queen steps for'd.)

QUEEN OF HEARTS: (To Mother Goose.) Since this is your party, Mother Goose, I am at your service. (She descends down center and sings.)

General applause.

ALL: (Enthusiastically.) Wonderful! Delightful! So beautiful! etc., etc., ad. lib.

MOTHER GOOSE: (To Queen.) Thank your Majesty, so much.

QUEEN OF HEARTS: (Bowing graciously.) Isn't it about time for Mrs. Santa to arrive?

MOTHER GOOSE: (Cautions secrecy.) Yes, it is, your Majesty, but she said she might be a little late.

HUMPTY DUMPTY: (Who has overheard.) Oh, that's the secret. Mrs. Santa is coming. Goody! goody!

ALL: Oh, Mrs. Santa is coming? Is she really, Mother Goose?

MOTHER GOOSE: Did I not say there was a surprise in store for you?

ALL: Yes, but we have been having such a good time we almost forgot.

MOTHER GOOSE: Curly Locks has not yet danced.

ALL:

Curly-locks, Curly-locks, wilt thou be mine?
Thou shalt not wash dishes nor yet feed the swine,
But dance and dance all the hours away
And ever be cheerful the livelong day.

(Curly-Locks dances.)

MOTHER GOOSE: Come, Jack and Jill, what can you do?

(Jack and Jill dance together.)

(Loud jingling of bells without.)

MRS. SANTA: (Enters. All clamor about her.) (With a big sigh.) Such a time as I have had. Work, work, work, making other people happy, and some people just won't be happy no matter what I do. (To Mother Goose.) Poor Santa was so tired he went right on home and asked me to present his regrets for the party. However, (looking at their eager faces) he made me promise to bring you all back with me.

ALL: (With a shout of joy.) Won't that be fun!

MRS. SANTA: I had one piece of good news today, which made me feel very happy. A radio letter relayed by the Columbia Broadcasting System reached us way up at the North Pole. I wrote it down while listening in and brought it here to read to you. The message was sent by—now let me get my glasses (reaches in her pocket) a Miss ——— of the ——— Dancing School (——— City ———) Do you know it isn't every one who believes in keeping the Christmas Spirit thruout the year the way that School does. Just wait till you hear what they have to say for themselves. (Reads the letter.)

(Letter should contain a report of some of the good deeds of the school, such as gratis talent furnished, when, where and by whom,—also any free scholarships which have been given. If the school is furnishing Christmas baskets to needy families this should be mentioned. It should end by saying that all of this has made Santa so very happy that he has exerted himself more than ever to bring happiness and good cheer to all of the boys and girls in this particular school, and he isn't going to forget a single one, etc.)

(To Mother Goose.) And now, Mother Goose, Santa is waiting for you to make his dream, and this little girl's parents will soon return so we had better be on our way.

MOTHER GOOSE: Come, children, form your lines! (Sandman rises from floor beside Lonely Child.)

(Singing *Jingle Bells* all exit in this order: Soldiers, King Cole and Fiddlers, Ladies of the Court and Queen of Hearts, Mother Goose Characters, Mother Goose and Mrs. Santa, and at the very end of the line the Sandman.)

LONELY GIRL (stirs).

(Mother and father enter.)

MOTHER: The poor child has fallen asleep waiting for us.

FATHER: Better take her to her room.

LONELY CHILD: (Rousing.) No, — — I'm — going with — Mrs. Santa.

FATHER: What?

LONELY CHILD: I'm going with — (rubs eyes and looks about her) Oh, I guess I have been dreaming. (Meditating.) But it was such a pleasant dream.

Curtain.

Costumes are not described because there are so many illustrations in all Mother Goose books that it is hardly necessary.

Additional characters may be added singly or in groups as desired.

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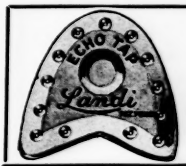

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AFTER ST. DENIS

(*Continued from page* 13)

paradox of her reticence. Though her work is her major interest, she has a level head and a polished sense of values. She has no illusions, and her approach is laudably rational.

. . . Later, as we sat together in her apartment, I shot questions at her, and marvelled at her ready answers. I listened carefully and closely, as she relayed chronologically all the *build-up* that today is Doris Humphrey.

"Both my grandfathers were Congregational ministers, and the family is genuinely Yankee. My mother is a musician, a good one, and had planned, as a matter of course, to make a pianiste of me."

But not so. Miss Doris would not practice! The complexities of the keyboard failed to fascinate her. Her fingers were merely fingers; her feet, of greater importance. Either she would dance—or else! And she danced!

"I was a dreamer then, and would rather have been left alone with a book. I had imaginary companions and played but few games. I was never a tomboy—I leaned too strongly toward the aesthetic—nor was I the kind of girl who had decided at five to go on the stage. But I did want to dance, and mother gave in."

First, with a Mme. Hatlanek in Chicago. A most serious person who wore high, laced boots, and carried a lengthy and heavy stick.

She thought nothing of barking a shin that was out of position. And she had also a weird faith in gooseberries: she forced her students to eat a handful of them each, before class. And after Mme. Hatlanek, with Pavley and Oukrainsky, to eventually master the ballet technique. And then—her first misfortune: family economics, unluckily, and she had to go to work.

"The only thing I knew at all was the dance. So why not teach it?"

And she did. The onestep and the waltz and the *clog*. And even today there is the Humphrey-Moulton School in Oak Park, Illinois.

From there to Ruth St. Denis in California.

"It was an amazing experience. Close contact with two really good artists. I became an assistant teacher. It was wonderful! I shall always remember and respect St. Denis."

Denishawn vaudeville, and the St. Denis Concert Company. One-night stands from coast to coast. After that, an act of her own. "I staged it all with just one hundred dollars, and for two years we were very successful. But at last, it lost its glamour—" and she went again to St. Denis—an eighteen-month tour of the Orient.

"Once more in the States and a week at Town Hall in New York City."

Success!

"My new solo had caught on. There were encores, and I was thrilled! Each night I was recalled. It was too good to be true—I was a name at last!"

And then—Charles Weidman.

During the summer of 1915, he had come out of Nebraska to Denishawn and Doris Humphrey had taught him. He had toured with Ted Shawn and had been given solos. He had gone along to the Orient, and had rapidly gained recognition.

"So when Miss Ruth and Ted Shawn left Manhattan, we two were appointed to manage their New York School. We began to make new friends, and students came to us regularly. Then came the break with Denishawn—"

After more than five years, they wanted a rest. "We both did. Some place to take root, as it were—" And they joined forces to open their first studio in East Fifty-ninth Street.

"It was an adventure, and we loved it!"

The rest of the story is too well known. They were the first of the Modern Dance Groups to give a "Broadway" concert (at the John Golden Theatre, back in 1928), and from then on they climbed steadily into the limelight. Criticism was constructive and the reviewers were good to them. The Humphrey-Weidman Group became a unit to talk about. They were happy.

. . . But, Miss Humphrey, what do you think now of ballet technique?

"It's decadent. Modern dancers have no need of it. We older ones had it, because we couldn't evade it, but it isn't at all necessary."

What of the smaller groups popping up here and there—are they helping the new dance trend?

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* * * * And as I bade her goodbye, I thought:

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Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

1938 Normal School and Convention

The headquarters for the 1938 Normal School and Convention of the Dancing Masters of America will be at the Hotel Roosevelt, New Orleans. The Normal School will open Monday, July 18, 1938, lasting for two weeks, and the Convention will take place the week of August 1.

CHRISTMAS CONVENTIONS

Florida Club No. 2

Several clubs are planning two and three-day Conventions during Christmas week. The Florida Club No. 2 will hold their Convention at the Miami Biltmore Hotel in Miami, Dec. 26-7-8. Edna Lucile Baum of Chicago will be guest teacher. Other teachers will be added to the faculty later. Members of the Florida Club have indicated that they hope to be able to work up additional enthusiasm for the D. M. of A. Normal School and Convention next summer. The Christmas meeting will be open to all teachers of dancing in the southern states who will be invited officially to participate. The election of officers will take place at the convention, and Peter Villere of New Orleans and President Montie Beach will be invited to attend.

Texas Association No. 11

The Texas Association Teachers of Dancing are to hold their Christmas Convention at the Baker Hotel in Dallas, Dec. 27-28. An informal reception will be held at the hotel Sunday evening, Dec. 26, from 7 to 9 P.M. The annual show will be held Monday evening with a program presented by pupils of the members. The banquet will be held on Tuesday. Those who will attend the Convention will remain over another day to attend Jack Manning's Tap course, Wednesday evening. There will be a tap contest in the Mural Room at the Baker Hotel. The winner selected by popular applause will be awarded a loving cup by the Baker Hotel.

Dancing Masters of North Carolina No. 15

Miss Juanita Rios, Secretary of the Dancing Masters of North Carolina, Club No. 15, reports that they are to have a three-day convention at Durham, Dec. 27-28-29. Miss Rice is to be hostess. No further details have been announced.

Louisiana Association of Dancing Masters No. 6

Peter Villere, delegate director for the Louisiana Association, writes: "I am determined to top the Washington meeting. We have already started formulating plans for what we hope will be the largest convention in D. M. of A. history. We are promoting a Children's Carnival Ball with students of our members, so as to help defray the expense of entertaining D. M. of A. next summer. First meeting brought in 93 children. Our membership is already working 100%."

Dancing Masters of Pittsburgh No. 10

At the meeting of the Pittsburgh Club held at Webster Hall, Sunday, October 3, plans were made for a one-day convention, Sunday, Nov. 28. The faculty has not been selected as yet. The convention fee will be $7.50 per person, including dinner. There will be a $2.50 rebate for members and their assistants who attend the business meeting previous to the convention. The election of officers for 1938 is as follows: President, Jack Bowman; 1st vice-president, Ruth Fairgrieve; 2nd vice-president, Ronnie Huston; 3rd vice-president, Helen S. Schultz; secretary-treasurer, Rae Russell; directors: Pasquale Caputo, Jane Vella and Joseph Jordan.

Social Security Law

There are many teachers of dancing who are not concerned about the Social Security tax, expressing the opinion that they are not liable for the tax, assuming that the teaching of dancing comes under educational classification. This is entirely wrong. All dancing teachers who employ musicians and assistants and pay them salaries are subject to the social security tax. In other words, they must deduct 1% from their weekly salary and they must add to it 1% themselves as an employer, and the tax must be paid to the Collector of Internal Revenue once a month. In other words, all taxes collected in any one month are payable any day during the next subsequent month. The tax is payable even if only one person is employed such as a pianist, and the number of hours of employment does not exempt dancing teachers from paying the tax. Dancing teachers hiring pianists or accompanists and assistant teachers are employers and as such are subject to the collection of the Social Security taxes. Dancing teachers who are employing musicians and assistants and who are not collecting or paying the Social Security tax should consult the Social Security Board or Collector of Internal Revenue in their city at once. The Social Security law became effective on January 1 of this year, and any dancing teacher employing musicians, assistants, janitors or secretaries is liable for the collection of Social Security taxes.

Washington Club No. 17

The Dancing Teachers Club of Maryland, Virginia and Washington, D. C., held their October meeting at the Mayflower Hotel, Sunday, Oct. 17, so writes Mrs. Ella Banks, secretary. Jack Stanley, of the Tom Nipp Studio of New York, taught a tap routine; Miss Kathryn MacGarvey, of the Cortissoz School of Philadelphia, taught a Children's Ballet; Elbert Brown, who spent the summer in Cuba learning all about the Rumba, gave some very usable combinations.

Boston Club No. 7

At the first meeting of the Dancing Teachers Club of Boston, affiliated Club No. 7, held on Sunday, Oct. 12, Albert Butler of New York was guest teacher for the day. Mrs. Helen Whitten taught a ballet number and Viola Breiding Hoye taught a snappy tap routine.

Wisconsin Club No. 12

The first meeting of the Wisconsin Club No. 12 for this season was held at the Pfister Hotel, Sunday, October 17. The faculty for the meeting included Adele Artinian, who taught novelty fox-trot and tango; Claudia Druschke, fox-trot combinations; Adolph Franksen, Big Apple, Posin, sophomore fox-trots; Edith Rayspis, ballet; Hal Christenson, tap; Betty Jane MacKinlay, modern and children's work. Mrs. Alice W. Henderson was elected to honorary membership in the Wisconsin Club. The next meeting to be held at the Pfister Hotel in Milwaukee, November 21, will be a joint meeting with the D. M. of A. and Chicago Association of Dancing Masters. The election of officers will take place at the December meeting.

Florida Club No. 2

The Florida Society of Teachers of Dancing, Club No. 2, held their first meeting at Daytona Beach, Saturday and Sunday, Oct. 2-3, at the Peninsula Club. Mrs. Grace Thomas, Lake Worth, was chairman of the session, assisted by Josef Castle, Tampa, and Mme. Mascotte Moscovina, Daytona Beach. It was an open meeting with over fifty members and non-members attending, also several civic and social leaders of the city of Daytona Beach were present. At the reception held on Saturday evening, a program of dances and music was presented. The Ebsen School presented two numbers, as did the Brennen School of Daytona. Mme. Moscovina of Daytona, who made the local arrangements for the meeting, presented her pupil and protege Joy Manville in two beautiful compositions: (1) Reconciliation Polka from the ballet *Les Millions d'Arlequin* by Drigo, (2) a Dramatic Gipsy Beggar Dance. Those who saw the young lady dance predict a promising future for her in the dance world. Josef Castle presented Ella Beth Laird, soloist with Ballet Castle in *Trepak* from the Nutcracker Ballet. Miss Laird is a graduate pupil of Mr. Castle and will be presented by her teacher in a solo concert at Tampa in January. The business meeting was held on Sunday morning at 9 A.M. Miss Viola Belasco, Coral Gables, presided, assisted by Miss Helga Ebsen, secretary, of Orlando. Two new members were admitted: Mme. Mascotte Moscovina and Miss Elaine Hostetter of Miami. Mr. C. L. Ebsen, delegate director, gave a report of the convention at Washington. Guest teacher for the day was Miss Frances Henderson of Charlotte, S. C., who taught the Big Apple, Little Apple, and Bunch Apple. The meeting closed with a tea. Miss Belasco and Mrs. Thomas poured.

One Day Convention

The Western New York State Council of Dancing Masters, Inc., Affiliated Club No. 8, held an all-day convention at the Mark Twain Hotel, Elmira, N. Y., on Sunday, October 24, 1937. Jack Dayton and V. Swoboda were guest teachers.

Omission

In the report of the Boston convention in last month's bulletin, among the names of the guests who attended their convention Mr. and Mrs. Leroy Thayer were omitted. Mr. Thayer is first vice-president of the D. M. of A. and he, with Mrs. Thayer, attended the Boston convention.

Has Resumed Teaching

G. Harold Gundry of Reading, Pa., reopened his school the second week of September. Mr. Gundry has fully recovered from a long illness.

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THE MODERN SOCIAL DANCE
by DORATHI BOCK PIERRE

The modern movement in the social dance may be said to have started with the introduction of the waltz in Austria and Bavaria at the end of the 18th Century. It did not become popular in France until 1810 when it was introduced from Germany in honor of Empress Marie Louise. It was not known in England until 1812, when it aroused a storm of protest. It is assumed that it found its way to America shortly after. Wherever it was danced it grew in popularity, its gay, simple rhythms soon leaving the over-formalized court dances to the dead past.

The controversy over the morality or lack of it, in the waltz, led to some bitter and, today, highly amusing books on the subject.

A man became so incensed that he wrote a book on the waltz and called it *The Dance of Death;* and a woman championed the dance and her sex in an answer: *The Dance of Life,* by Mrs. J. M. Bowers, published in San Francisco, Calif., 1877.

At the turn of the Twentieth Century, America for the first time presented itself as the future creator of ballroom dances, and with the One-Step instituted a lead which has never since been challenged. In fact our inventive genius has known no bounds. Every season has seen several new dances vieing for favor, so that a dance has scarcely become generally known until it is supplanted by something new.

It is interesting that the social dance has always known great popularity at times of war when the people must find a physical release for overwrought emotions. During the Napoleonic Wars over a thousand dance halls flourished in Paris. During the World War America knew this craze; it saw the introduction of the Tea Dansant, and the rise and great popularity of exhibition ballroom dancers led by the Castles, Maurice and Walton, Carl Hyson and Dorothy Dickson, and on the west coast Fanchon and Marco.

About this time, too, the South American influence made itself felt and the Argentine Tango was introduced; other dances followed from the south, and today we have the Rhumba. The negro dances became more important and clearly discernible in the Charleston and the Black Bottom.

Today, the latest craze, "The Big Apple," may mark the completion of the cycle and a return to the freer, more simple country dances.

The great majority of books on modern social dancing are simply books of instruction and have little bearing upon its historical significance. The most interesting view of the subject may be gained by magazine articles (use your Readers' Guide) and from biographies of some of the dancers, such as Irene Castle's *My Husband,* Scribner Publishing Co., N. Y., 1919.

Fifty Years of Dancing, 50th anniversary of the D. M. A., by Oscar Duryea, published in N. Y., 1933, is interesting, especially for members of the Dancing Masters of America, but the book is difficult to obtain.

The Art of Acrobatic Dancing, by John Gilbert Keeling. Halbert R. Stephens, Oklahoma City, 1929.

This book was published as the result of ten years of study by Mr. Keeling, so that the many people who are interested in acrobatic dancing may successfully execute this work in the easiest and most harmless way. The volume contains illustrations and directions for all forms of acrobatic work, starting with the simplest "stunts" and finishing with the most difficult.

Emphasis is placed on the physical and mental benefits to be derived from the stimulation afforded by acrobatics. The author advocates taking this work in a slow and systematic manner, in order to achieve consistent improvement, and advises the assistance of an acrobatic swing for beginners, to eliminate unnecessary falls and strains.

After the exercises themselves, five dances are presented to give some idea of acrobatic dance arrangements in different phases. A very useful supplement to the work is the inclusion of several pages for the student's dance notations.

With the renewed consciousness of the dance as a major art form, The Kamin Bookshop has sponsored and launched a *Dance Book of the Month Club* for students, teachers, and danceomanes. The idea has been perfected and the *Dance Book of the Month* provides for 10 volumes per year at a saving off the list price. It also provides for exchange and alternate choices. A feature of the *Dance Book of the Month Club* includes a special service to members of the organization, giving free information in connection with bibliographic data relating to all phases of the dance. With each membership a distinguished print of a dance subject will be presented. Further details will be released later.

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DANCE EVENTS

(*Continued from page* 21)

pleasant ballet, if for no other reason than that it provides a vehicle for the dancing of the Divinities, Alexandra Danilova and Yurek Shabelevsky, disguised as a Maid and a Shepherd at a fête.

Miss Danilova's opening dance with its crisp *cabrioles* and *ronds de jambe* was well arranged and beautifully executed (but I must deplore a tendency in Danilova—happily only sporadic—to forget the line of her arms). Mr. Shabelevsky's solo was really fine, but he too must come in for criticism—he looked at the floor or at his feet too much, which almost ruined his work. And though I must say she wore it extremely well, Danilova's Divinity costume smacked a little of vaudeville.

Lichine's third new ballet, *Amorous Lion,* was postponed, but the substitution of the sumptuous *Coq d'Or* was generous compensation.

Leonide Massine did not dance this evening, but he was compellingly represented by his ballet, *Choreartium.* In the second movement Lubov Rostova did the leading part and did it with depth of feeling and beauty of line. It may have been unfamiliarity with the role that caused her to make several breaks in the flow of line and rhythm when a change of phrase or tempo occurred in the music.

But to return to Lichine as choreographer: if he is not to be praised to the heavens, neither is he to be damned, as he is very young and his assignments were not easy. He handles groups well and has a good theatre sense. Time will tell. Incidentally, he is dancing better this season.

In conclusion, not nearly enough has been written about Baronova—her strong balance, her bearing and her loveliness. She has in *Coq d'Or* her most colorful and appealing part.

The company now appears to have more male first-dancers than the feminine side can boast. However, new stars are developing in graceful Anna Adrianova and sparkling Olga Morosova.

●

BLANCHE EVAN. *Labor Stage Theatre, October* 24.

To the critic of the dance there are two virtues that perhaps top all others—imagination and versatility—and upon these Blanche Evan fastens her reputation.

In a program of nine numbers, she gave us both comedy and drama, peppered plentifully with satire. She thumbed her nose at social fallacies, poked fun at an orthodox clergy, and giggled contemptuously at the too zealous "Red." She mimed; she burlesqued—but did she dance? I think not.

As *An Opportunist,* she was the perfect hypocrite. *In Meekness,* she simpered delightfully, and while *On the Fence* she ridiculed stupidity—making it almost the "unpardonable sin." *Redder Than the Rose* was deliberate buffoonery, something to laugh at and to agree with; but *Spring Song* 1937 and *Into Action* were of the same pattern. They were too alike. Without the motivating chords of Herbert Haufreucht's music, this second number might easily lose its meaning, and, bereft of the spoken words of David Wolff, the first would become too obviously vaudeville.

Blanche Evan has an innate sense of satire, and a keen comprehension of inequalities. And these are her major assets. She is deftly imaginative, and her style is original—but, there is danger in exaggeration. Fortunately, she heads her printed program with "Dance Characterizations and Dances," thereby evading direct criticism. Perhaps she has an eye on Trudy Schoop, perhaps not, but as a progressive, we shall be watching her.

In *Nazi Dialogues,* by far her best work, she co-ordinates moods that are highly dramatic, and the tragedy of *He—in the Cell* is vividly done. Throughout the length of this one episode, there comes a feeling of complete futility, so poignantly portrayed, that one wonders at Miss Evan's preference. Which is it—the satirical or the dramatic? She seems at ease with either. And yet, beneath her most humorous moment, there is that tinge of pity which is paradoxical.

An Office Girl Dreams proves to be one of her most finished compositions; and there again one thinks of Trudy Schoop. It is a reckless bit of subtle interpretation, and approaches more nearly a technique of the dance. one of too little value.

Benjamin Zemach was a treat, delivered straight from pure theatre. His *A Little Man and His Dreams* did everything it was supposed to do, and the idea presented left little to the imagination. His *Joyous* held one wellnigh breathless, even though the recitative was in Hebrew, and the power of it moved his audience to prolonged applause. F. L. Orme

CHICAGO

by MARION SCHILLO

MORDKIN BALLET. *October* 17.

Mordkin's performance as old Marceline in *The Badly Guarded Daughter* was one of the high-points of the afternoon ballets. He is the indisputable master of humorous pantomime. The entire ballet was very amusing and very well performed. Leon Varkas made an excellent "country youth" and showed us some very convincing character work. We liked him in *Giselle,* too; his technical virtuosity is enviable as well as his fine elevation. Varkas is certainly a great asset to the company generally.

Nina Stroganova's scintillating personality motivated practically the entire significance of *The Goldfish.* Her finesse and style are outstanding in the company. Lucia Chase, while only a fair technician, did some very good pantomimic work in *Giselle.* Young Romanoff performed his role in *La Fille Mal Gardee* with skill and he has many qualifications which indicate a good future. George Chafee as the Persian displayed his mastery of ballon, but his work in *Dionysus* was lacking in coordination. Of course, that entire ballet is pretty bad.

LIGHT OF AGES. *Civic Opera House, week of October* 15.

Edward Caton arranged the choreography for *Light of Ages,* Chicago's Epic of Faith. He and Harriet Lundgren performed the major roles. Other outstanding performers were Walter Camryn, who choreographed and performed the solo part in an *Indian Warrior Dance;* Mary Vandas, John Petri, David Adhar and many others known here.

Caton, of course, easily stole first place both for his thrilling performance as well as his choreography. Harriet Lundgren, whose fine work is known both here and abroad, performed brilliantly and beautifully in the Carnival scene, which was the most exciting ballet in the pageant.

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Balletomane Reminisces

(*Continued from page* 17)

to European audiences. All of these and others are nothing more than great-grandchildren of the *La Sylphide* of 1832.

La Sylphide! Taglioni! Names! "What were they like?" we ask. "How did Taglioni dance?" And this is where fact is clouded by the aura of fiction. As visual evidence we have a few old engravings and lithographs. In all of them she is delicate and graceful. In one of them she performs the innovation of leaping in high *jete* full faee to the audience. In all of them she is dancing *sur les pointes*. Up until this time no dancers had ever danced upon their toes. André Levinson once wrote that the ballerina, fulfilling a preparatory process of fifty years, refused to stay on the floor any longer. It is said that Taglioni had an ability for sheer technical execution which, up until this time, had never been dreamed of. Flying *brisés* and other aerial work, she originated. A writer of the period refers to her *arabesque* as giving the sensational illusion of flight. She devoted her entire career toward attaining an unheard-of lightness. This, apparently, is the quality which best explains her artistry. She was ethereal, unearthy.

And yet, despite these facts, the real spirit, the real quality of the *Sylphide* entirely eludes us. The ballet itself is of little interest today. The story of the little Sylph who falls in love with a mortal, whose wings are crushed and who when she is dying is borne upward (by means of tangled stage-wires) supported by twelve of her Sylphlet sisters, seems somewhat silly. Yet Marie Taglioni, undoubtedly, so endowed this fantasy with purpose, with sheer beauty and with the striking tenderness of the ethereal that its legend will continue to exist so long as ballerinas dance upon their toes.

The success of the ballet in Paris was stupendous. Sylphide became the adjective of the hour. Victor Hugo dedicated a book, "To your feet, to your wings." Critics exuded superlatives. In short, Taglioni had not only realized her ambition but she had Paris at her feet overnight.

She was not to remain upon the throne alone for long however. For out of this same period there came a dancer who was to exemplify the earthly and who was to become Taglioni's greatest rival. Her name was Fanny Ellsler. Months of secret publicity preceded her debut in Paris. Her first performance was an overwhelming success and a fickle public voiced their acclaim. She had everything that made for success. Besides being a captivating beauty, her body was proportioned like a Greek figure. She was a master of mime. Character and Spanish dancing were her forte. The *cacucha,* the *tarantella* and the *cracovienne* were amazingly successful. Europe was immediately divided into two factions, the *Taglionites* and the *Ellslerites*. Ellsler was tremendously jealous of Taglioni and declared that she would never rest until she had danced *La Sylphide*. This she finally did, but her most ardent admirers had to admit that her performance was a dismal failure. Most critics seem to agree that she was a *beautiful* woman rather than a *skillful* one.

The rivalry between Taglioni and Ellsler was far more pronounced than the previous Camargo-Sallé feud. And at the very height of it another dancer appeared who was said to have combined the qualities of the two—Carlotta Grisi. It was for Carlotta that Gautier wrote the libretto of *Giselle,* the finest ballet up to that time and the only one of the period which has survived. It has often been called the *Hamlet* of the dance and has served as a vehicle of prominence for many great dancers. It *made* Grisi and Perrot, who danced it with her.

In 1845 occurred one of the major climaxes in all ballet history. It was a performance which was arranged in England for Queen Victoria. Marie Taglioni, Carlotta Grisi, Fanny Cerito and Lucille Grahn danced the now famous *pas de quatre*. There was constant dissention during rehearsals. The place of honor, the last solo, had been unanimously awarded to Taglioni. Grisi, however, refused to appear before Cerito and the latter before Grahn. Perrot, who staged the dance, made a diplomatic settlement by giving the choice to the eldest. At the opening bouquets were thrown upon the stage and Cerito placed one of the garlands upon the head of Taglioni.

It was one of her last triumphs. The end was nearing. Her career had lasted twenty-five years. A year later she danced the *pas de quatre* for the last time. Her niece, Marie Taglioni, was engaged in her stead.

Yet there was evidence as far back as 1837 that her popularity was waning. "The Sylphide is quite forgotten nowadays," writes one critic. A student relates that during her tour of Russia with her father in that same year, she came to the Theatrical Academy to do her exercises. "She was very plain, very thin and had a small, yellowish and very wrinkled face." The students surrounded her and, with a charming note in their voices, said in Russian, "What an ugly mug you've got! How wrinkled you are!" Taglioni, not knowing the language and thinking compliments were being paid her, replied in French, "Thank you, dear children, thank you."

The remainder of her story is a tragic one. At the height of her fame, in the early eighteen-thirties, she had married the Count Gilbert de Voisins, but it turned out to be a most unhappy union. It lasted only for the duration of four years, although for the remainder of her days she retained her title. Alone after her retirement, her millions squandered, she was forced to earn her living by conducting an English school; teaching society dances to the daughters of the gentry. A very old lady with great white braids about her head, she died in Marseilles on April 27, 1884, at the age of eighty-two.

So ended the flight of the little Sylphide. She had dared to become a mortal; her tiny wings were crushed. And she was borne away into the night, not by a hovering band of Sylphlet sisters, but by an earthly procession of meagre mortals who remembered, perhaps, only too vaguely the indestructible legend of her charm.

Yet the genius that Marie Taglioni brought to the ballet can never die. Her influence is interminal; her spirit is imperishable. For Sylphide is the stuff of which dreams are made. And today when there are those who believe that the dance should express the temper of the times; when Marxism, Fascism, Communism and what-not have intruded themselves upon the classic beauty of Terpsichore, there is nothing which thrills or renders us speechless like the spectacle of shimmering *Sylphides,* clad in white, dancing in the moonlight to the strains of a Chopin waltz. It is positive proof of the existence of the Legend; of the everlasting romanticism of the race of man.

(*To Be Continued Next Month*)

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